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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINDSTRASSE 17, May 8, 1886.

NOT since my return for good to the country of my birth has Germany seemed anew so homelike as it does now. And do you know why? Simply because anywhere and everywhere you now go here you hear American music. I do not mean American music of the highest type, but such American music as is indigenous to the soil, real native born stuff. I do not know and cannot account for the sudden influx, but it remains a fact that all of a sudden, as if by magic, you hear here everywhere some of those slowly gliding American waltzes with a broad melodic theme in the basses, or some of those sprightly two-steps of peculiar rhythmic charm, which used to interest me while I was living in New York; and lastly some of those popular ditties like The Bowery, and the like of which spring up anew every year in the United States, and are forgotten again almost as quickly as they grew into favor, are now all the rage here. There is not a self-respecting military band in all Berlin that does not play The Bowery and some other American popular "tunes," of which I don't know even the titles or text contents, but the music of which is so typically and specifically American that you can recognize it a mile off.

In my time it was Where Did You Get that Hat? and Climbing Up the Golden Stairs which took up my fancy. Others of the sort have come and gone, but there seems to me in nearly all of them a rugged strength, a real peculiar flavor which is to me more strongly American national than any of the themes used so skilfully, but found I don't know where, by Antonin Dvorak in his American Symphony. You may and I give you a perfect right to question my taste in liking these tunes and in thinking them worthy of better harmonic treatment than they have mostly received at the hands of their respective composers; the fact nevertheless remains that they have "caught on" also in Berlin, where everybody is humming or whistling them on the street, and that is making Berlin more homelike to me nowadays than it ever was before. May be that The Bowery as sung Unter den Linden will pave the way shortly for the Sonata Tragica and other equally or more important American works, which so far, together with their authors' names, are absolutely unknown in Germany's great musical life.

The almost absolute quietness now reigning in the concert halls gave me a chance to bestow more of my time last week to the Royal Opera House, where Marcella Sembrich was the special attraction. She appeared "as guest" on Tuesday evening in Traviata and on Friday night in the time-honored Martha. I saw her in both operas and was again delighted, just as six or seven years ago, with the beauty, purity and flexibility of her soprano voice, albeit the middle register is no longer of the old-time resonance, freshness or power. Her acting in Traviata and the general dramatic conception are very satisfactory, though the lady's embonpoint and her healthy looks made the final death scene from consumption a trifle more than invraisemblable. Sarah, the divine, is the girl for that, although the Duse is by no means bad in it either. The Traviata performance was given in Italian, and the home forces, especially Betz as Germont père, did well with the foreign idiom. Szirowatka, a tenor from Düsseldorf, was the Alfredo, and he sang for an engagement and apparently for dear life. He has ample vocal material, but he is too stupid even for a tenor, and his acting, or rather the lack of it, caused ripples of laughter. He will not be engaged for the Berlin Royal Opera House.

Dr. Muck conducted with his usual circumspection, and everything in consequence went well.

The perennial Martha was sung in German, and Sembrich had no trouble with the language. She was delightful and sprightly. Another new tenor appeared on the scene. It was Mr. Naval from Frankfort on the Main, whose Lyonel created so favorable an impression that he at least and at last seems to have a chance for the position at the Berlin Royal Opera House, which since Rothmühl's departure has not yet been as satisfactorily or definitively occupied by anybody else. Naval has a lovely lyric tenor voice of sufficient strength, and his stage appearance is as prepossessing as his histrionic abilities are pronounced. He came in for as good a share of the applause and curtain

calls (guests are allowed to appear before the curtain) as did the renowned and here very popular prima donna herself.

Krolop was very amusing as Plunkett, and Mrs. Ritter-Goetze was a fair partner all around in her portrayal as Nancy. I still persist in calling her as what she has been known in the United States, Ritter-Goetze, although the Berlin Opera House bill always dispenses with her Ritter and she is simply put down as Mrs. Goetze. It is true divorce proceedings are pending between our handsome contralto and the no less handsome Viennese baritone, and he was in town recently in order to appear with her before the learned judge, to declare "mutual disinclination," but I have it on very good authority that what happened before and after this declaration of independence did not look quite as much like divorce proceedings as it did like the last act from Cyprienne.

The long heralded and carefully prepared principal operatic event of the week was the first production on any stage of Wilhelm Kienzl's *Musikalisch Schauspiel* in two acts entitled *Der Evangelimann*, which première took place on last Saturday night at the Royal Opera House. It proved quite a success, the composer having been called before the curtain three times after the first act, three times after the affecting first half of the second act and four times after the final drop of the curtain.

The book which Kienzl also wrote shows him to be not much of a poet and possibly still less of a dramatist, and yet it is a rather interesting one. This fact must be explained on the ground that the episodes on which the libretto is based are taken from life and are indeed in themselves of considerable human interest. Kienzl's lack of dramatic instinct, however, has not improved upon the situations as he found them and his chief dramatic fault lies in the circumstance that the first act is given up entirely to an over long drawn out exposition; and the second act, which plays thirty years after the first, is nothing but a retrospect and as such has a few lengths which ought to be pruned with the blue pencil.

The story, the action of which, in 1820, is laid in the Benedictine cloister St. Othmar, in Nether Austria, deals with the love of two brothers for one and the same girl, who prefers the younger one, and of whom the older one is a hypocrite and a scoundrel. When he finds himself scorned by the girl he betrays the young couple's secret love to the girl's guardian, who is some important functionary in the cloister administration and who immediately uses his power to dismiss the lover from his office as amanuensis and to chase him off the premises. A final meeting of the lovers takes place at night in an arbor, but is watched by the elder brother, who gets so frantically jealous that he sets fire to a big barn near the loving couple. When the fire is discovered young Matthias is caught in the immediate vicinity, and upon the old guardian's swearing that Matthias did the thing for spite and out of revenge he is held. This constitutes the first act, in which are interspersed some romantic love episodes and some very humorous and, by means of the contrast, very effective country village life episodes of the good people at the cloister hostelry drinking wine and playing tenpins (bowling) at eventide.

The second act takes place thirty years later at Vienna, where some children are playing around a linden tree, and with Magdalena, the old-time friend and confidante of Martha, the pretty girl of the arbor scene from the first act. Magdalena is a good old Samaritan, who is now taking care of Matthias' bad older brother, Johannes, who is down on his death bed, smitten with remorse and an incurable disease. Presently Matthias comes upon the scene dressed in a somewhat clerical garb as an Evangelimann, viz., a traveling preacher, who walks from place to place and teaches the children how to sing Bible verses. He sings from St. Matthew "Blessed are those who suffer persecution" (I don't know the exact English words, and I have no St. James' version of the Bible to hand to verify my translation from the German). Anyhow, the scene in which this now old and decrepit Evangelimann teaches the children to sing the verses is the most charming and touching one. It grows more intense and dramatic when Matthias and Magdalena recognize each other, and we now learn for the first time through his narration that Matthias has been punished with twenty years of state prison for setting fire to the old barn, which seems absurdly hard punishment for the crime of which he was guiltless, and again that the girl who could have proven him so had jumped into the beautiful blue Danube and had been drowned. She could have been nothing but a stupid goose at best. A real girl, an American girl, would have come to the front, and even if she would have had to compromise herself a bit for having been out late at night in an arbor together with her lover, she would under the circumstances certainly have proven his alibi, and saved him from state's prison.

The final scene is laid in Johannes' room. The dying man has heard a voice singing on the street which was strangely fascinating. He wants to have the singing Evangelimann brought in, and to him, whom he does not at first recognize, he confesses his crime of having set fire to the barn. Then there is a recognition scene between the

two brothers. Johannes pleads for forgiveness, which is nobly granted by the long suffering Matthias, and the sinner dies in the arms of his brother while the curtain slowly falls amid an orchestral repetition of the choral music set by Kienzl to the words of St. Matthew "Blessed are those who suffer persecution, for theirs is the Kingdom of Heaven."

I have had to be rather explicit in giving an outline of the somewhat complicated action of the *Musikalisch Schauspiel*. Of the music I can speak in far shorter terms, for it is much less complicated—in fact it is not complicated at all. This was a disappointment to me, in so far as I had, through many personal utterances of the composer to me, been led to believe him a classicist. As such I could not imagine him without double counterpoint, or at least a good deal of polyphony. For this, however, one would look in vain in the score of the *Evangelimann*. The orchestration, which is the best part of the score, is modern, not over-Wagnerian, but full of color. The invention, in the main, is a bit trivial, at moments even vulgar, and only in one instance rises to an altitude commensurate with the demands of the text, and that is when *Mathias* in a grand monologue describes his fate after twenty years of imprisonment, when nobody wants to give work to the disgraced outcast, when he found neither food nor shelter and when religion and resignation became his sole comfort and he began by following the noble calling of preaching, teaching and psalm singing on the open street. This monologue is in strength and purport almost suggestive of *Tannhäuser's* narration of the pilgrimage to Rome. Very pretty and touching is the scene with the children, only the latter are too goody-goody in and after the presence of the *Evangelimann*, while before his arrival, when they play soldier and dance to the wailings of a wheezy hand organ which grinds out an old *Lanner* waltz, they are quite natural and in their element. In the first act the humorous bowling scene is quite well treated and in grateful relief to the widely contrasting scenes which proceed and follow.

The love duet in the arbor, the reminiscent song of *Magdalena* and other like episodes are trivial and by no means original invention, while the death-bed scene, which ought to be the strongest, is lacking in musical pregnancy. Neumann, in the *Tageblatt*, calls attention to the mistake Kienzl makes in using too many and too lengthy orchestral interludes in open scene. He treats them as a combination of Mascagni-Wagnerism, which in my estimation is bestowing too high praise, for they are not as melodious as Mascagni's *Cavalleria* intermezzo, which moreover is only used by the composer and put into its place to give the overwrought nerves of the listener a short breathing spell and to further excite his expectations of what is to follow. With Wagner's orchestral descriptions in open scene, such as the moon rising in the second act of *Meistersinger*, or the forest rustlings in *Siegfried*, or the greatest of all, the Good Friday Spell in *Parsifal*, they could not be compared at all without committing a grand insult to the memory of Wagner the poet and Wagner the musician. Kienzl is trifling, while Wagner is elevating in such moments; besides something is always doing in Wagner, anyhow, during these episodes, while in Kienzl's first act during the first intermezzo *Martha* only gives mute tokens of despair, and in the second tedious intermezzo of about a quarter of an hour nothing happens upon the entirely deserted stage except that the full stage moon rises. This is in every way a glaring mistake.

Despite these weaknesses Kienzl's work gives promise of better things to come. He is both young and talented and I doubt not that he will soon outgrow his *Evangelimann*.

Such success as the work had here at the première, and which in my humble opinion was beyond the merits of either the book or the music, was due in no small measure to the perfectly excellent representation. Sylva in the personification of the title rôle never was more sympathetic or grander; he was really a supremely fine artist that evening. Mrs. Pierson was his worthy partner as *Martha*, but her rôle ended in the Danube after the first act. Bulsz was excellent, vocally as well as dramatically, in the part of the villain, *Johannes*. Mrs. Ritter-Goetze was so affected, genuinely, not stage affectedness, in her principal scene with her *Evangelimann* that she could hardly sing and did not do herself justice vocally. Of the minor rôles Lieban must be mentioned in the humorous part of the village tailor, who is made the butt of the country jokers, and afterward turns the tables on his tormentors by throwing *alle neun* (all nine of the ten pins).

Next to Sylva the greatest praise is due to Dr. Muck, who had given his very best efforts to the study of the work of his friend and who conducted it with all his energy, attention and circumspection. Everything therefore went smoothly on the first night. The Royal Orchestra, as usual, greatly distinguished itself. Tezlaß's *mise-en-scène* left nothing to be desired, except that the old haystack on fire in the finale of the first act looked more like a bonfire than like a barn fire.

On Tuesday night while *Traviata* was progressing at the Royal Opera House I went over for an hour or so to the Singakademie, where Leo Schrattenholz was giving a com-

poser's concert. The young man, who comes from good old musical stock from Bonn on the Rhine, is a pupil of the Hochschule. As that royal institute has so far not been able to produce a single good composer I was a bit prejudiced against Mr. Schrattenholz beforehand. What I heard of him strengthened me in my belief that if anybody with even a tinge of talent or originality goes to the Hochschule, he there gets it knocked out of him as soon as possible. He is ground down to be a machine musician, and such Schrattenholz has grown to be. He writes pedantically, in good form and with fair technical skill, but there is no spirit in what he does and no originality in what he has to say. Miss Helene Oberbeck sang two groups of six Lieder, one of which, *Die Waise*, was a success and deserved to be so, but then the main idea was bodily stolen from Schubert. Professor Barth labored hard and conscientiously to make five piano pieces, op. 4, enjoyable, but he did not quite succeed. Besides this, the program contained a string quintet (two violas, op. 8, in D major) and a concerto for violoncello, op. 8, also in D major, played by the composer, who is a better performer than writer. All of it is *über denselben Leisten*.

At the last popular chamber music evening of Professors Barth, Wirth and Hausmann, Josef Joachim gave his valuable and popular assistance, together with that of his associate, Joh. Kruse. The Philharmonic, vast as it is, was therefore sold out on last Thursday night, despite the warm and beautiful weather outside. Those who went and attended had nothing to regret, for a more enjoyable evening of chamber music, a more interesting or a more perfect one as far as ensemble and execution is concerned, I have not heard all winter.

The program embraced Johannes Brahms' important and noble piano quintet in F minor, op. 34; Mozart's heavenly G minor piano quartet, and lastly Schumann's ever beautiful piano quintet in E flat, op. 44. Barth is an ideal pianist for chamber music. He is so quiet and unobtrusive, so reliable, so musical, so scholarly; not exactly subservient and yet never overdominating. I liked him better in each succeeding number. Of Joachim it is of course needless to speak, and his three string associates you know from my descriptions of the Joachim Quartet soirées. Pleasing was no word for it, delightful is also too mild; it was really a grand artistic treat.

The Evangelimann première prevented my attendance at the tenth Anhalt Music Festival, simultaneously held at Bernburg last Saturday and Sunday night, and for which I was honored by a special invitation. The festival was conducted by that excellent composer August Klughardt, Hofkapellmeister at Dessau. The first day's program consisted of Tinel's oratorio St. Franciscus, the performance of which Prof. Martin Krause, of Leipsic, who attended, describes in the *Börsen-Courier* as a triumph for the chorus. The program for the second day contained, besides the Flying Dutchman overture and excerpts from *Die Meistersinger*, some solo numbers, and as novelties and special attractions Klughardt's violoncello concerto, performed by Prof. Julius Klengel, of Leipsic, and Klughardt's setting for chorus, bass solo and orchestra of the One Hundredth Psalm, which is most highly spoken of as a composition of more than ordinary merit.

At the Royal Opera House on last Wednesday night Verdi's *Trovatore* was performed for the 200th time. A big record.

The next novelty at the opera will be the Dresden composer Reinhold Becker's opera *Frauenlob*, which is promised for the end of next week.

The Emperor saw at Darmstadt recently Willem de Haan's opera *The Sons of Inka*, which so greatly pleased His Majesty that he wants the same work performed here in Berlin, which of course will be done. The opera of the Darmstadt court conductor is to be brought out here early next season.

Henry Wolfsohn writes to me from London: "I can now give you an exact résumé of my work done on the European trip:

"Franz Ondricek, engaged for the American season of 1895-6, for fifty concerts.

"Moriz Rosenthal, preliminary contract for America for the coming season, for fifty concerts.

"Hugo Heintz, Lieder and oratorio singer, for March, April and May, 1896.

"Then I arranged for the following Americans to appear in Europe:

"Adele Aus der Ohe will make her London appearance with the Philharmonic Society in February, 1896, and will then play in the provinces, while in the first part of the season she will be heard in Germany and on the Continent.

"Lillian Blauvelt is to appear in England in October, 1896, and last, but not least, I arranged for Anton Seidl to conduct one of the Wagner concerts in London in the spring of '96.

"I also will conduct the tour of Antoinette Sterling in the United States this season.

"I will be in Hamburg from May 12 to 16 and then sail for the United States."

I told you Wolfsohn is a hustler, and besides, you all know it anyhow.

Sir Edward Malet, the British Ambassador in Berlin, has written an opera libretto in four acts entitled *Harold, or the Norman Conquest*. The music to this libretto has been furnished by Frederic H. Cowen. The joint effort was last week tried over by some distinguished amateurs at the British Embassy. Among the singers was Miss Gordon, a rich American young lady, who possesses an exceptionally fine voice and sings with taste.

Hermann Levi conducted with success at London and Brussels, but did not appear at Paris, whereupon some of the French papers see fit to give fits to Possart, who is said to have refused Levi a further furlough. Maybe it was so, maybe it was different, and possibly Levi could not be spared longer from the Munich Court Opera. Anyhow, chauvinism had nothing to do with the case.

Suppe, the operetta composer, is so seriously ill at Vienna that his life is despaired of, and the news of his demise may reach you by cable ere these lines can appear in print. He celebrated his seventy-sixth birthday anniversary a few days ago.

Mrs. Dory Burmeister-Petersen had the honor to play before His Majesty the King of Saxony at his villa in Strehlen, near Dresden recently. The King then presented her with two beautiful Dresden china vases. Our Baltimore pianist also played before the Duchess of Schleswig-Holstein, the mother of the Empress of Germany, and received from her portrait. The Steinway piano was played by Mrs. Dory Burmeister-Petersen before these august personages.

Colonel von Wedelstaedt called on me a few days ago, and for a couple of hours tried to explain to me his new two line system of notation, by which everybody who can count up to twelve can learn how to play the piano without knowledge of the notes. The military gentleman wrestled with me in vain, for I had to acknowledge that, although I have counted up to twelve for a good many years and have tried to play the piano for almost as many years, I have not yet succeeded, and I doubt whether I will ever succeed, even by the Von Wedelstaedt system, whatever there may be in it.

Bernhard Breuer, the president of the Berlin Philharmonic Orchestra, called in his official capacity to say good-bye for the summer months, when the orchestra, as usual, will play at Schwenningen.

Miss Minnie Behnne, the American contralto, who was last season engaged at Königsberg, and who goes to the Breslau Stadttheater for the coming season on a three years' contract with Director Louve, also called here yesterday.

Kroll's Garden will be re-opened as a concert garden on the 18th inst. The stage building and renovation of Kroll's Opera House, however, has not progressed as rapidly as was at first thought and intended, and the building will not be ready for occupancy by the Royal Opera forces until October next.

O. F.

Music in High Life.—Madame Faure, the wife of the President of the French Republic, is an accomplished musician.

Falcke.—One of the most successful concerts of the season was given at the Salle Erard by the celebrated pianist Henri Falcke. The program consisted of works of Bach, Beethoven, Chopin, Grieg, Liszt, &c. Every number was received with the greatest enthusiasm, and several pieces were encored. The French critics have awarded their highest praise for his finished technic and touch.

Brussels.—Under the style of Art-Charité a ladies' choir has been organized here, under the conductorship of Henri Thiébaut, with the twofold object of producing new works by native composers and of promoting concert performances for charitable purposes—a combination which should command the special support of art lovers in that capital. At the Conservatoire three remarkable performances, in concert form, have been given of Wagner's *Das Rheingold*, under direction of M. Gevaert.

Parsifal.—It is said that Dr. Von Müller, the Bavarian Minister of Public Culture, has been in communication with Frau Cosima Wagner with a view of obtaining the right of performance of *Parsifal* for the Munich Hof-Theatre, the minister offering in return the co-operation of the Munich orchestra and chorus in the Bayreuth Festspiele. Frau Wagner, however, to the contentment, no doubt, of numberless admirers of the work, has declined the offer.

One Way to Teach Music.

I LIVE in an apartment; there are people above me, below me and across the hallway in front of me. My outside windows open within a few feet of the windows of another apartment house, and the housekeeper notified me when I came in that I could have neither a piano nor a dog. At the time these restrictions did not bother me, but last week, on determining to take music lessons, I experienced a sudden fear of the housekeeper. Nevertheless, screwing my courage to the sticking point, I presented myself at the school of music in New York city that has leaped into fame for turning out brilliant performers in one year's time.

The professor was a woman, and as she appeared I blunderingly stammered, "Why, I thought you had men teachers here."

"Vell, vas machen sie?" she replied, smilingly, "aber dis ist mein hour mit nuting to do, und—"

"Oh, no," I stuttered, "I don't care for men, I only—well, you see—I never thought of a woman teacher, that's all. I wish to learn music in one year; can you teach me?"

"Come dis way," remarked the professor, and she led me to one of the small tables that filled the room. "You sit on dat side und I vill sit on dis."

"But, if you please, I would like to begin my lesson right away."

"Vell, vas machen sie?" she replied, allowing her hand and arm to come down with a soft thud on the surface of the table. "Make you like me; for dis is de first lesson." The table was yellow, with a keyboard painted in black and white along two sides. While the professor gave the lesson on one of the painted keyboards the pupil imitated her in every movement on the other.

With all the solemnity of an owl this wise woman explained: "It was some times ago occurred mit us dat all refinement of musical expressions comes mit touch und rests mit de muscular developments of de fingers, hands und arms, und de whole body. Wollen sie dis lesson haben oder no?" she suddenly exclaimed, noting the discontent on my face.

"Don't you have any pianos here?"

"No. Hear you vas I tells!"

"I hear," I replied, and she commenced, and I with the best of my ability followed her.

"Dis is hand shaping," said the professor, and she allowed her hand to fall full weight on the table with the palm flat upon the surface and the fingers extended.

"Make it," she said with an air of authority. And I tried, grumbling to myself "How silly!" But the arm rolled half over, and the hand hoop'd up in the back, allowing a beautiful hollow underneath, and the fingers curved into semicircles. "Why, I can't do it," I cried, taking my other hand, and with force pushing the knuckles down until the palm touched the table, but the minute I took away the weight the fingers curled, and the knuckles grew mountain shaped as before. "Sie sprechen zu viel. You talk too much," said the teacher, and with renewed solemnity we kept up the exercise.

By this time at least fifteen girls had taken their places at similar tables in the room and without a murmur had begun this seemingly idiotic pounding of the table. Finally one of them called out, "Well, this is getting the feeling of weight. You raise your arms so and your hands so, and let them come down with a bang on the table; spread the palm with the thumb drawn out to its greatest extent, so keeping the hand part flat."

"Ya," said the teacher, "maken sie more ob dis movement," so the sixteen of us went through with some more gymnastics.

"Shange fur de next movement," cried the teacher. "Es ist vat ve call the hand und stroke position. In dis all de fingers are raised except de first finger, und de ein, zwei und drei exercises sind goot."

"I am getting dizzy," I cried, "and if we count any more I shall scream."

"Oh, you will get dizzier," cried the fifteen in unison. Then followed the exercise of the thumb, which the professor said was the most important finger and needed special attention for its development. So, with fingers resting lightly on the painted keyboard, the poor thumb was made to play hide and seek simply to develop its muscles, until my imagination turned the innocent finger into white mice and other terrors, and half hysterically I jumped from the table. "What do you call this kind of a school, anyway?"

"It is the modern school for teaching the piano; it will not disturb a sleeping child," replied the class in chorus, rising simultaneously and preparing for another exercise.

One, two, three, four was counted out in soft voices, as the young ladies lifted their arms, threw them behind, clapped them in front, folded them over the chest, then with a sudden expansion threw them behind them again and inhaled deeply, ending the exercise with a decided grunt of satisfaction that to me was the most interesting part of the game.

"The difference between this school and the old school is that we separate tone from technic; I want you to understand the technic before attacking the tone," recited one of

the pupils, glibly. "When the muscles are properly trained—Miss Kensington, you are not rolling your head at all as I am rolling mine."

I was beyond speaking, for I had almost broken my neck twice in attempting to let my head fall back in the careless manner affected by the other girls. I had bent the knee so often that my limbs trembled, and it was with difficulty that I stood on my feet. We leaned forward and swayed backward and squatted, rising with a suddenness and coming down with a bounce upon our heels that shocked every nerve in the body; then with a plunge forward we stretched our limbs to their utmost in attempting to stand stiff knee and touch the floor with the tips of our fingers.

With a swing to the right and then to the left our bodies were raised to an upright position. Though my eyes were glazed, my face flushed and everything about me swam in circles, I managed to follow the class as we were marshaled again to the tables, where we learned how to "attack" and "leave" the piano. With given signals we raised our arms high above our heads, allowing our hands to fall in a limp, lazy fashion, something as one does when throwing water from the finger tips, then gradually letting them sink until they touched the table, then with a soft thud the whole arm was allowed to drop. This was called "attacking."

The motions in "leaving" the piano are lifting the hands, allowing the fingers to drag lazily after them and then when near the armpits the whole body relaxes and the arms and hands fall listlessly into the lap, while the chin seeks a resting place on the chest. A more perfect picture of intoxicated wretches could not have been outlined.

Following came an exercise for stretching the little finger. Little black and mysterious holes along the edge of the table were utilized. First the little finger was rested on the edge, and, placing the third finger its full length away, the stretching began; and then the little finger was drawn up to the knuckle of the third finger and the stretching repeated, until we, wailing and moaning with pain, begged for a change in exercise. Our thumbs were placed in the little black holes, and without changing the level of the wrist the four remaining fingers were made to pass back and forth over the thumb, until the poor little fellow got the cramps and cried aloud for help.

The class was temporarily broken up, and one of the girls poured from a bottle of witch hazel into a white stone cup and forced my hand up to the wrist in the cooling liquid.

"Rub it, rub it!" cried the student. "The only danger about these lessons is that one gets enthusiastic and practices too long. Wait till you get a swollen joint; that is when it pains you."

"Sie has no piseness to have swelled joints," said the teacher, "only stupid, unreasonable peoples suffer like dat. Back, ebery one, to your places! Miss Kensington, takes your hand out fon dat cup, you can't lose no time cause you vill hold your hands in bad way," and back to the tables we went. With four hands spread out upon the flat surface, I wondered if the table would tip. Doing as I had often done in home circles, I gently slipped my fingers near the teacher's, thus completing the current of electricity, and willed the table to dance. The teacher arose from her seat, but with renewed force bore down, attempting to keep the table in place, the very thing I wanted her to do, for with her hands off I would be helpless.

"Hold it down! Hold it down!" I cried, but the table succeeded in sliding clear across the room before the circle was broken. "It's spooks!" called out a nervous girl, and her cries of fright called into our schoolroom not only the teachers and pupils of other departments, but a big burly policeman from the outside.

"Hilf, Himmel! It vas de new pupil, I tink," whispered the teacher to the head professor. "Fräulein Kensington, eberythings has been acting like de devils."

"All imagination, she evidently pushed the table. Suppose you go into the other room." And we were ushered into a large room containing twenty narrow, spindle-legged instruments that looked like pianos as far as the keyboard went, but each was shallow, narrow and built seemingly for nothing but to support the keyboard. When seated comfortably in front of one of those old instruments the teacher got up and made the following speech:

"Dis keyboard has no musical tone. But by no means is it ein dummy. It is much better als ein piano, for it has ein down and ein up click, what gifes greater accuracy in de playing than de tone of ein piano. By dis leetle device de pure legato is learned mechanically. Legato by de old method was acquired by fery few peoples, while now a shild can be trained to give de true action out of de keys mit de perfect 'attack' and de graceful 'leaving'."

She then placed a kind of a graveyard-tombstone affair, called a metronome, on the end of one of the instruments, and, while its pendulum wagged to and fro, giving us exact time, she made us play as difficult music as we were able to. Then with lead pencils we took duets and beat the time on the keyboard, each pupil beating her own particular part. Not a tone of music all this time, and the lesson had covered fully an hour. Then in monotones we called aloud the name of each note as the metronome ticked away in 2-4, 3-4, 4-4 or 6-8 time, as desired.—*St. Paul Exchange.*

Gerrit Smith's Recital.

GERRIT SMITH'S two hundredth free organ recital will take place in the South Church, Madison avenue, corner Thirty-eighth street, on Monday, May 27, and Monday, June 3, at 4 o'clock.

The programs will consist of works in manuscript written especially for this occasion by distinguished foreign and American organists and composers. The first program is as follows:

Impromptu (Ala Marcia).....	Henry Holden Huss, New York
Pastorale.....	G. W. Chadwick, Boston
Fantasietta avec Variations.....	T. H. Dubois, Paris
Study for two flutes (Pastorale).....	B. Luard Seely, London
Fantasiette.....	Alexandre Guilmant, Paris
Early Morn in the Monastery.....	
Intermezzo.....	Bruno Oscar Klein, New York
Evening Prayer.....	
Concert Satz.....	Charles A. E. Harris, Montreal
Eurydice (a phantasy).....	Lucien G. Chaffin, New York
Concert Fantasie.....	Arthur H. Bird, Berlin

This recital will also be continued Monday, June 3, same hour, consisting of works by Salomé, Capocci, Grison, Rousseau, Bartlett, Woodman, Brewer, Dethier and others.

A Study in Microbes.

ONLY those who are striving to occupy an honorable niche in this world can realize the necessity for suitable minds with which to clothe their ideas, and too often one is forced to offer quotations like well dressed dummies, in order to enforce what one desires to say.

Realizing my own paucity of language, not ideas, and wishing to be better understood, I send this paper on "Microbes," as it will doubtless be plainer to the majority than "atoms," those unknown quantities, without which we are non est.

The Touch or Point of Voice, to which I have in a previous paper referred as being a pet hobby, is in fact an intelligent, domesticated "microbe," who, though naturally bashful, enacts his part alone, well disciplined and possessing all the characteristics of an artist who is brave enough to come before the public eye.

At the present day the subject of microbes, their habits and various habitations seems to be one of general interest.

In making a study of vibratory action I refrained from classing my atom with the ubiquitous microbe, and not until my attention was called to it by an esteemed contemporary, whose perceptive faculties and powers of mind reading (another hobby of mine), so popular at the present time, seems rather abnormally developed, did I fully realize my error of language and its probable effect upon my possible reader. Hence, to repeat, this Point of Voice is a dear little microbe, wide awake to his position in life and ready to attract a host of others, no less important, at a moment's notice.

In studying the habits of the microbe I found its bashfulness caused it to be fond of company, so when you hear a singer scoop a tone up or down you may know it is owing to the bashfulness of the microbe. Benjamin Rush went so far as to say he thought it impossible to separate them entirely; but I think that I have discovered that by proper discipline they can be induced to act their part alone, and after a while with considerable pride. I know singers who intuitively recognize this peculiarity, and use whip and spur in the form of "ha!" Being a member of the P. C. A. Society I prefer a less severe method. Like the receipt for cooking a hare, the first thing to do in training a microbe is to catch him. This is quite as difficult as the hare business and requires an equal amount of patience.

To facilitate matters we will suppose we have become experts in catching the slippery fellow. A little daily work will soon teach him his duty, and with discipline comes power. After training one you feel equal to any number. They are quite numerous. If you are a good disciplinarian your next thought is to arrange them with military precision; here you have an opportunity for artistic excellence. I have known singers to pay no attention to their size, color, or dress, which gave rather an incongruous appearance.

Experience has taught me that to be successful one must have an under officer, whom I will call Major Radient of Undeviated Microbes. He must be quite capable of standing alone and expert in translating—for the microbe family have a special language, from which I think the "Volapük" is an offspring, and repeating exactly and instantaneously orders via General Diaphragm, from the Commander-in-Chief—Mind.

Major Radient, whom I shall suppose to be very much alive and well disciplined, as a rule arranges his fellows with heads up chest well out, traveling in a spiral form, and owing to heads up, presenting a convex appearance. Having attained the climax—sometimes a break—at a command via General Diaphragm the microbes face about, and being hollow backed present a concave appearance, when Major Radient is elevated to title of Colonel Focus.

This officer on some occasions when General Astigmatism is absent does the training for the Ear and Eye mi-

crobe department. Now owing to a peculiarity before mentioned as scooping, and what I shall term "too many cooks, &c.," General Radient is often ignored and a whole phalanx of ambitious microbes aspire to be leaders. As a result accidents and revolts have been known to follow; in fact there is often a wholesale mutiny, and the victims expire amid the applause of friends.

Many will doubtless recognize my last description, but not having studied microbes will not realize it is a wholesale mutiny that in time will produce "Tuberculosis," or marooned microbes. Here is an opportunity for the P. C. A. Society to make arrests, for it is usually caused by cruelty, poor discipline, and often apathy of Generals Diaphragm and Mind. In fact, mind has been known to be entirely absent.

Fearing some of my readers may not know what Mind is, I will say it is the highest form of the microbe family—said to possess marvelous powers, not the least being the power of communicating without contact. Many claim there is some doubt of their legitimate relation to the lower order of microbes, and again there seems to be a tendency among thinking mortals to accept a new order of things, which claims—all microbes belong to this well bred and exclusive family.

This family of microbes is so large that one can see at a glance that it is quite possible that they dress and act differently, and as it would be monotonous to have them shaped exactly alike I think I am safe in reasserting that they have varied forms. As astigmatism (mental) seems to be common, I would advise my skeptical readers to put on glasses (tolerance) and study microbes for themselves, and learn somewhat of the family before expressing too positive opinions.

Taken altogether, they are quite a jolly little family, and as they are very much discussed at present it may be well for me to mention some characteristics they hold in common with mortals.

In the struggle to get there they often make themselves disagreeable. Again, the dear little microbes occasionally become puffed up with pride and conceit (these are the ill-bred and young ones), and push and try to throw down their neighbors, not seeming to realize, like some mortals, that they can fill but one niche at a time, and as well that there are others.

Even the Cinderella parable seems to have no effect, and little toes are severed and the natural good understanding (feet) mutilated that the slipper may be taken from the rightful owner.

It is a question in my own mind if the favor of the Prince (fame) is worth this self-mutilation.

Having quite an extensive acquaintance with the highest order of Microbes, I feel much pleasure in speaking in their behalf, and for the benefit of doubters will say their manners and customs have already been noted by scientists, and it may some time be made plain to learned (?) critics that these insignificant microbes under whatever name have already become accepted facts, not to be longer questioned by those who, having eyes, see not, and having ears, hear not.

ANNA FILLMORE SHEARDOWN,
62 Boylston street, Boston, Mass.

The Bonn Festival.—The chamber music festival which had been projected to take place this year at Bonn under the auspices of the Beethoven Haus Society has been postponed until May, 1896.

The Frankfort Season.—The Frankfort *Zeitung* publishes the results of the past season, showing that the local musical taste is for the larger and more important compositions. Of museum concerts, with an orchestra of from 100 to 105 members, there were given twelve; of museum concerts with an orchestra of from seventy to eighty members there were ten; theatre concerts, seven; the Carlsruhe Orchestra, one; oratorio societies, eight; mixed choruses, nine; female chorus, two; conservatory concerts, six; Stockhausen's Vocal School, three; male singing societies, seven; symphony concerts, sixteen; chamber music concerts, fifteen, and private concerts, twenty-eight. In all, 124 concerts.

Mascagni's Ballet.—Mathilde Serao, the Italian writer, has written the libretto to a ballet, the *Porcelain Figure* to which Mascagni will furnish the music. The plot is as follows: An artist breathes life into a charming porcelain figure; she moves, but the soul is wanting. He raves to possess her love, she grants it, and in his violent embrace she breaks into a thousand pieces. This ends the first part of the ballet. The second begins with a number of porcelain figures, who determine to avenge the death of the sister. While the artist is in a deep swoon among the broken pieces of his beloved figure the avenging band arrives, led by *Aurora*, drawn in a sun chariot by four horses, followed by the Hours of the Day, who strew poisoned roses over the unconscious artist. Then the Amorettes plunge their spears into his heart, Knights hit at him with their swords, Fauns and Nymphs show their enmity and lastly the Titans throw at him masses of rock. The day breaks, and all the figures take their places in the cases where they belong.



PARIS.

FOREIGN STUDENTS IN PARIS.
The woods of which pianos are made are chosen from the forest direct by manufacturers with the most scrupulous care and examination. When cut, the sawing has to be done always parallel with the rings of the tree to guarantee against splitting or concealing of flaw in the wood.

To secure some idea of the enormous waste that takes place on account of rejection, one must know that all the engines of over 200 horse power are heated and the fires in a factory having over 800 workmen are all fed from the slabs of wood and left portions after the sawing.

After this first selection the pieces are laid in piles, either in the open air or under covered sheds, according to their species. Here they lie for their first drying, which lasts, according to their thickness, from five to ten years! This is but the first movement in the development of this most delicate and solid of instruments. After each cutting, shaping, gluing, bolting, varnishing and tuning, there are waits of comparative lengths, which no reasonable manufacturer, or no self-respecting piano, would dream of hastening one minute of time.

Compare this noble dignity of construction with the vulgar and indecent, not to say senseless, haste of students to become so-called artists.

THE pupils' concert of the Marchesi school yesterday brought to the front a number of American, English and Australian girls. For instance, the cavatine from the *Pêcheurs des Perles* was sung by Miss Carolyn Elliott, of Boston; air *Il re Pastore*, Mozart, with violin accompaniment by Miss Jenny Taggart, of Glasgow; air *de Sémiramide* by Miss Sandmeyer, of New York; Tiger song from *Paul and Virginia*, by Miss Therèse Siewright, of New Zealand; *Alleluia* from *le Cid*, and air from *Servante Maitresse*, Miss Macha Swan, of London; air from *Traviata* by Miss Marie Donovan, of Boston; *In questa tomba*, Beethoven; *La file et la Mort*, Schubert, and air from *Psyche*, Thomas, by Miss Ada Crossley, of Melbourne; *Cantilène du Chevalier Jean*, and a *Une Fiancée* by Miss Marie Baucicault, of Melbourne; air from *Noces de Jeannette* by Miss Emilie Wood, of Sydney; air from *Cing Mars*, with violin, Mme. Minnie Méthot, of Chicago; air from Haendel's *Allegro e il Pensiero*, with flute accompaniment, Mme. Alma Ribolla, of Cincinnati; air from Barthe's *Fiancée d'Abydos* by Miss Florence Sears, of New York State; duo from *Sigurd*, Miss Minnie Morgan, of Canada, with M. Pirola; air from *Mireille*, Miss Fatma Diard; air from *Lucie* by Mrs. Mary Howe, and air from *Traviata* by Mrs. Lilian Vilna, of New York.

At a recent school concert, a sort of preparatory experience for the above, in addition were sung: Air from *Donizetti's Linda*, by Miss Jessie Kosminski, of London; *Valse de Beriot*, by Mrs. Carry Garda, of Sydney; duos from *Noces de Figaro* and *Lakmé*, Miss Baucicault and Mrs. Nutting, from Melbourne; *Peña d'Amore* and *M'ama, non M'ama*, *Mascagni*, by Miss Ester Mac Laren, of Edembourg; *Berceuse*, from *Jocelyn*, and *Pugno's Malgre Moi*, by Mrs. Lily Ducombe, of London, and air from *Lucia*, Mrs. Lydia Sebran, of New York (sung also at the public concert).

An interesting pupil of this school is Mrs. Henry S. Ives, widow of the young Napoleon of finance, whose remarkable financial career was for a few short years an international wonder.

Mrs. Ives is very young and extremely fascinating, supple, nervous and intense, with the easy, correct manners of society and a gentle sympathetic heart. Her voice is of high, clear, certain flight, with considerable timbre, accented by a decided dramatic temperament. She is fitting herself for an operatic career, and has already achieved all the rôles of her style in French. She expects to remain in Paris at least a year longer, is working very hard, studying the language and reading besides. Mrs. Ives has a distinct style, is pretty, has a natural trill and touches high C without consciousness. She brought most of her lovely furniture here and is living retired in a complete home apartment near the Gare St. Lazare, accompanied by Miss Clarke, the well-known elocutionist of New York, and her sweet little sister, Miss Florence Sears, also a vocal student.

Miss Sears has lots of good sense. Common sense is her religion, and one of her creeds is correct physical exercise as an absolute means of health, happiness and voice.

Although very young also, she has already done impres-

sive work in Buffalo as a correct Delsart representative. I only wish that she could be compelled to have a class here in Paris which all music pupils could be forced to attend, so wise are her opinions, so large her experience and so positive her faith in breathing and exercise correctly done in the building of a voice. Her own voice was completely changed by it, as, indeed, was her entire health, and she recounts perfect miracles of surprise and restoration among friends, the result of correct physical culture.

The advantage of this training in her own case is very evident in her student life here, where she is able to make great leaps in vocal art on account of physical preparation, grace, suppleness &c. "It is a pleasure to teach you, you know what to do," said one of her teachers on preparing for the recent anniversary.

She too is preparing for a stage career, and will have but little trouble, as she is a delightful little actress in addition to having a voice of variety and expression. *Mignon*, *Carmen*, *la Navarraise* and *Mireille* are among her rôles. Gay, bright, intelligent, trained, Miss Sears is a jewel in a home, and a model student.

Other girls who unite gymnasium with vocal study are Miss Mergan and Miss Wood. Miss Wood was a regular concert pianist in Australia, where she had success in all the principal cities, and on one tournée accompanied Mrs. Patey.

This gracious and regretted singer was one of the first who discovered in Miss Wood a high, sweet soprano voice worth the cultivation, even at the expense of her piano art. Melba and Mme. Lablache joined in the estimate, and so Miss Wood is here with her mother. There is little or no opportunity for vocal culture in Australia, although there seems to be some sort of vocal elixir in the air which makes remarkable voices. (What a chance for some of these pupils here to go out there and make a fortune as professors with advanced ideas, progressive methods and correct vocal knowledge!)

Since reading THE MUSICAL COURIER, Miss Wood is perfectly astonished at the tone of professors' work and the tremendous musical progress of America. Had she dreamed of such a condition of things when at home she would most certainly have gone to New York instead of Paris to study. She cannot imagine why American girls do not study at home, up to répertoire stages at least. She takes eighteen lessons a week here. Miss Morgan, who is herself making splendid progress, called Paris a big "voice hospital." She insists on solfège before coming here; also says that phrasing is very much neglected at home. Few American girls have any idea of the unmarked punctuation of good music. They stand surprised and wondering before anything more than the breath taking periods of four measures each.

An interesting début was made to-day at the Trocadero concert by Mr. Theodore Byard, of England, a Bouhy student. Mr. Byard is destined for the large and elegant field of society-salon and concert work, for the present at least, and later for a high place in lyric drama. Outside of his voice, which is a high baritone of great richness, warmth, sympathy and a fetching timbre, he has many advantages seldom possessed by students. Well born, well educated, accustomed to good society, he is au fait, assured, and at home in the most difficult social circles. Young and good looking, manly and magnetic, he has traveled much as an officer in the British army.

He studied with Mr. Alfred Blume in London, and had already achieved some musical recognition before coming to Paris. Here he is much affected by society ladies, and but for his own good sense and his teacher's counsels he might spend all his time in Paris salons. He has sung, however, at Mrs. Austin Lee's, Mrs. Moore's, Miss Ried's, and has been invited by Mrs. Ayr and Lady Dufferin. He sang recently at the Salle d'Harcourt, but the Trocadero he considers his first platform début. Hymn à la Nuit, of Gounod, was his selection, and won for him warm applause and a recall. He goes to London next week for the season, returning in the autumn.

Mr. Byard sings German well, is commencing Italian, but his French singing is pronounced perfect as to diction and accent, a feat seldom achieved by a foreigner, least of all by an Englishman. He is a devoted follower and advocate of the Yersin method of teaching French pronunciation and changing accent; to it he gives all the credit of his success, and justly.

Of other devotees to this simple and certain invention for overcoming the greatest of all obstacles to French success, are Miss Roudebush, Miss Bell, Miss Gregory, Miss Rielly, of New York, pupils of Mr. Bouhy; Miss Stelle, Miss Garrigue, Miss Lane, Miss Duff, pupils of Juliani; Miss Gibson, pupil of Laborde; Mrs. Karst and Miss Baucicault, of Marchesi; Miss Carrington, of Delle Sedie; Miss Kellogg, of Delaquerrière; Miss Swain, Mr. Leonard, and many others. Of these Miss Gregory and Miss Duff are perfected, singing French like natives, and Miss Carrington almost perfect. There is practically no other way to learn to sing French than this phono-rhythmic articulation of the syllables.

Colonel Mapleson was in Paris last week looking around for voices. Among others he picked off Mr. Gerard Jerome, who was here studying with Trabadelo.

Miss Lillian Apel, of Vienna, well known to the readers of THE MUSICAL COURIER, has come to Paris for further study of the piano, on which instrument she is already proficient. She hopes to remain a year, and commences study with Breitner. More later.

Of musicians who contemplate coming from America to study in Paris are Mr. W. C. McCreevy, of St. Louis, choir-master and tenor of Christ Church Cathedral, which position he has filled for many years. He expects to come to Paris next summer. Miss Augusta Schiller, of the Old Homestead Company, who, with her lovely soprano voice, talents and German musical instincts, ought to be filling a much more ambitious rôle, wishes to come and whizz around in the maelstrom. Good luck to all who come, but think well over it and read up back numbers of THE MUSICAL COURIER before deciding!

The Miss Baucicault spoken of above has one of the most beautiful voices among the students in Paris to-day. There is something peculiarly exciting in the timbre of her voice and she has musical talent as well. Seemingly better endowed with this world's goods than most students, there is no end to the gentle, thoughtful kindnesses which this charming musician shows to her fellow students. More than one heart has been made happy through these trying concert times by her graceful and unostentatious provision. That is the sort of musician to be. She is living with her sister, Mrs. Nutting.

(To be continued.)

Nevada, while resting in Paris before making a tour through Spain, gave a reception especially for her little daughter Mignon, who is just nine years old. Mignon is a beautiful child, with pink and white cheeks, blue eyes and long, thick golden curls that reach quite to her hands when hanging by her sides. She sings and recites very prettily, but is not the least bit spoiled. She dances, too, in the most wonderful fashion. At the reception she sang *Il Bacio*, if you please, with all the Patti flourishes, also a sweet little piece written expressly for her by Massenet. She danced two pretty serpentine dances taught her by Lois Fuller in moonbeam robes fashioned for her by Miss Fuller herself.

And what do you think Nevada sang? Listen to the Mocking Bird, expressly for the pleasure of a venerable church dignitary who was a guest, and with whom this song has always been a favorite. The beautiful voice was limpid and fresh with the most wonderful facility in trills and turns, of which the song is full. In private life Nevada is Mrs. Palmer.

At a recent charity fête here Marie Roze sang twice—an air from *Herodiade* and the *Gounod Ave Maria*. Much of her voice is beautiful, and she knows how to use it. She wore a beautiful costume in pink and black.

The *Herodiade* air was the one in which occurs the line "Il est bon, il est doux," which helped Victor Harris out of his ticket dilemma with a French omnibus conductor once in Paris.

The violinist Henri Marteau has returned to France to pass his service militaire. It looks like an artistic infamy for an artist to be compelled to stop in the midst of his career, lie around a whole year of his life in a provincial caserne and undo the work of years of technical toil for execution on the violin by handling a gun and going through marionette maneuvers. And for what?

Still, inasmuch as it is a duty, there is no other course honorably open to him; and no doubt many artists lay waste more than one year of their lives for less honorable pursuits than patriotism.

The Young Men's Christian Association here are not backward in the cause of music. Especially that branch which has for musical director Mr. Alex. Brody, friend of Mr. Martin Roeder. At a concert given last week, Mozart, Chopin, Mendelssohn, Wagner, Sarasate, Berlioz, Schumann, Händel, Liszt, Massenet, Vieuxtemps and Rubinstein were on the program. French, Swiss, Germans, Americans, Swedes and Russians are members, and many of them are talented. They have a fine chorus and mean to do very ambitious work. Mr. Brody is also a composer.

You have read of the Théâtre Mondain in Paris, whose object is the popularizing of the writings of young musicians, and of some of the interesting unpublished operas already given there. The last representation was the work of a young American, nephew of Mrs. Mary Mapes Dodge, our magazine and novel writer. Mr. Mapes, who was a journalist in New York, came to Paris with the view of being a playwright. In a remarkably short time he has become sufficiently master of the French language to write not only a French plot, but wholly in the French language—the first time, I believe, that such a thing has been achieved by a young foreigner. The *Comtesse de Lissne* is the title, and it is a comedy in three acts. It was preceded by a monomime, the music by M. Eug. Michel. The theatre pays the composers a royalty on every performance, which sum is reduced after publication. The pretty, new theatre was filled to the doors with curious and interested spectators, most of whom were Americans.

New music by M. Jean-Jacques Mathias, published by Editeur Jouve; Au Rossignol, tenor or soprano, words by

Lamartine ; L'Aumone d'un Ouvrier, contralto or basso ; Marche Funèbre, for harmonium ; L'Angelus la Gaieté.

A French musical paper commenting upon the generosity of Miss Nelson, of New York, in founding a free music school for the young, hopes that the lady will show an equal regard for art by having an examination which will exclude those unfurnished with talent. An excellent supplemental idea!

Verdi, invited to write music for a poem celebrating Roman deliverance, replies that he never could write "to order" or "for occasion." Fourth of July and spring poets have more facile pens.

The Opéra tries another new work in January, words by M. Charles Nuitter, music by M. Alphonse Duvernoy. Rose Caron will create the feminine rôle. The title of the opera is Hellé.

What chances for talent always in the world! Calvè still ill and ordered absolute rest, her important rôles are taken by a young Conservatoire débutante, Miss Lafargue ; and now an obstinate indisposition of Mlle. Bréval makes it possible that the part of *Venus* in *Tannhäuser* will have to be given to another brilliant Conservatoire pupil, Mme. Corot.

Real talent and sufficient training, what a place for it in the world! That with a noble soul and big heart, what could it not do for the world? FANNIE EDGAR THOMAS.

The Fourth of *Tannhäuser*—Paris.

WELL, *Tannhäuser* has come and gone and still lives, and, what is more to the purpose, we still live!

"Gone?" Yes, "gone," for although the drama remains through the season, for the greater part of the "herd" an épreuve like that is but a fête-de-sensation. No matter for Wagner, no matter for Art, no matter for Music—will or will there not be a sensation? That is the question. What form will the sensation take? Who will aid in it, and who and what will there be to see, anyway? And then, you see, there is no other fête just now till the Grand Prix of the race course, and so the fourth night of *Tannhäuser* in Paris was a tiny bit of an excitement in the blasé music world, worn out by effort, controversy and deception.

Never was a fourth night so like a first night as this.

There was all the crispness of expectation, the self-complacency of the audience, the anxiety of the performers, the tension of directors, the animation of the foyer—nothing was lacking from the effect of a "première."

To an observer the success was in a sense ridiculous, as all "herd" work must always be. As a wit put it, "Why, we forgot all about the play, we were so busy playing probation ourselves!"

You see, in order to be a real fin-de-siècle herd, to be wholly and absolutely separated from the herd of thirty-four years ago, it was necessary that the same tracks must not be followed. That would not be chic! That would be lourd and wholly lacking in the étincelle, which is one of the first requisites of fin-de-siècle action. In this way last night was an audience night, not a play night, and the spectators were the actors. And so it was that the success was stereotyped, as it was inevitable.

From the moment of seating the house wore that bristling and smeary look so familiar in the reception salon of a grand dame, where a novelty star is on the carpet, who, out of courtesy to the hostess, must be pronounced a triumph at all hazards.

Not that there was no pleasure there, by any means. Thank to a few brave spirits outside of the pasture fence, who have insisted and persisted in making the superb music heard, much of it has become familiar, and one must be a mannikin not to feel its power. Then, too, for many there was much novelty in the whole performance. But this pleasure was in a way "thrown in," parenthetical, so to speak, a by-play in the audience performance, and the whole thing was crackling with artificiality from beginning to end.

Some important changes were made from the traditional representation. In the first place, thanks to French taste, or French blood rather, much of the immoral exhibition which is a repugnant feature of Wagner drama was suppressed. Not that immorality is necessarily repugnant (it is disastrous, but seldom repugnant), but because anything out of its place is disagreeable, and all vulgar exposure is to an onlooker more disgusting than delightful.

The blood of the Latin race does not need slow cooking by the hour, as does that of the North Pole bear across the Black Forest, and so the long drawn out bed chamber effects of the German drama are insupportable on a French stage, and therefore we were spared their rehearsal last evening.

Real dogs were not found necessary at the close of the first act, and the curtain fell on the noses of the horses. The little pudgy Amours were all grouped together in a charming grotto, instead of being allowed to roam about all over the big cabbage plants that cover the scene. In the second act a very old, old man is made to hobble in, to throw into relief the youthful expression of the four young girls running in, and the trumpeters who announce the

opening of the poets' competition stand inside the hall itself, instead of being off in the distance.

In the scenery of the third act the idea of Autumn was intensified by a carpet of dead leaves covering the ground. The Star Song was sung to the audience from the middle of the footlights, instead of to the stars from among the yellow leaves of the trees, which was no improvement on the illusion. Neither was an absence of distant goat bells, nor that of the funeral cortège in the finale.

French people observed that the clothing of the pilgrims was mightily well preserved after the footmarch from Germany to Rome and back; that the teeth of the doublets were too white, that the Venus crown was of Russian suggestion, and that one of the actors looked like a piece of Dresden china.

The caste was all that could be desired to induce interesting conversation between the acts:

Elizabeth.....	Mme. Rose Caron
Venus.....	Mme. Bréval
Shepherdess.....	Mme. Agussou
Tannhäuser.....	M. Van Dyck
Wolfram.....	M. Renaud
A Landgrave.....	M. Delmas
Walter.....	M. Vaguet

The famous ballet was not forgotten, with Zucchi Carré and Robin surrounded by their lesser stars. What an inventive talent of an angry man to toss the Three Graces into the jaws of the difficulty, as one would throw a bone to a dog!

"Everyone in Paris—not out of it by the abnormal May heat—were there. Among them the little Countess Gould-Castellane and her boyish-looking husband; the Countess Greffuhle, a leader in musical circles; Baron Alphonse de Rothschild, Campbell Clark; Vanor, the poet; Mendes, M. and Mme. Zola, M. and Mme. Waldeck-Rousseau, Countess de Guerne, Prince de Sagan, M. and Mme. Brunetti, a whole coterie of "future-people," and M. Chas-Lamoureux, who has so bravely fought the fight for many years, and was not lacking in people to tell him so, now that it is won; many also who discussed the topic, whether to begin wrong and change, to begin wrong and stick to it or to plunge into all new movements in the hope of gaining a grain or two of progress-truth.

One lesson the so-called critics might learn. They would spare themselves much humiliation and others much unnecessary pain if, in building their eyeless walls of doctrine, they would leave doors in them opening out into Possibility. And this is as applicable to Wagnerites to-day as to anti-Wagnerites of a few days ago! One can scarcely say less walls either, as they are almost wholly constructed by I. I. I. & Co.

FANNIE EDGAR THOMAS

Belari's Reply to Instrumentalist.

THE interrogations and suppositions comprised in the latter part of the article to which I am replying belong to the domain of acoustics rather than to vocal physiology. To answer them one by one would involve an interminable discussion; and, as it would in no way contradict Fournié's doctrine concerning the primary cause of the break in the voice, I do not see any reason for not according to Instrumentalist that the larynx is always in vibration as well as the bones, cartilages and muscles in direct or indirect relation with the vibrations of the vocal ribbons. We must not stray from the question nor forget that it is not a question of the vibration of the bones, muscles or cartilages, but simply whether the obliquity of the vocal ribbons does or does not prevent the vibration of the air column contained in the trachea, and on this point I believe I have already said enough.

As far as I can understand it is the adverb exclusively which most torments Instrumentalist, but the French language being much more elastic than the English, permits us to suppose that when Fournié said that the vibrations take place exclusively in the vocal tube perhaps he intended saying principally or almost exclusively.

Fournié, the father of modern physiologists, as Helmholtz is of acousticians, does not seem like a man to allow himself to be carried away by illusions, and when he said that by the obliquity of the vocal ribbons the vibrations operate exclusively in the vocal tube, he must have made experiments which confirmed it.

It is true the perception of vibrations does not always cease immediately with the first note of the change of register, according to the experimental proof that I proposed, but are the vibrations that one continues to perceive those of the air column in the trachea, or those of the bones, cartilages, muscles, &c., in sympathetic correlation with the vibrations of the vocal ribbons? The effect of the experiment depends much upon the way in which the passage from one register to the other is made. With some singers the phenomenon takes place almost entirely at the first or second notes, but generally between the second and fifth, which proves, to my notion, that the obliquity of the ribbons does not take place brusquely and that this obliquity is not the only cause of the break.

In my researches I have rarely constated the total obliquity at the first or second note of the passage. When such has been the case, the glottal modification has taken place brusquely and almost totally, making the break much

more perceptible and the vibrations with the hand on the chest much less perceptible, which perception disappeared at the approach of the extreme notes of the register.

It is quite possible that the vibrations which we continue to notice after the passage of register are those of the bones and cartilages in sympathetic correlation, as I have above supposed. From my observations, repeated infinitely with singers educated in different schools, I have concluded that the break takes place by the obliquity of the vocal ribbons, by their longitudinal tension inherent to the obliquity and by the glottal modification when the three simultaneous phenomena take place brusquely. Thus guided by the light that Fournié gave me and upheld by these facts, it only remained for me to find the way to prevent the immediate accomplishment of these phenomena in order to prevent the break, which was not difficult for me to find. My discovery is so simple, as I have already said, that to the eyes of a vocal physiologist it seems a little like the problem of Columbus' egg, and for this reason I did not deem it of great importance nor make of it a mystery for my sole benefit. I do not reveal it here, because I am waiting for the practical proof that Mr. Howard would willingly give us.

The success of my researches proves to me the truth of Fournié's doctrine, for it is not supposable nor probable that I found the truth by following the path of error.

I have now but to explain the signification of the word obliquity, which is "Instrumentalist's stumbling block" for the reason that he has not sufficiently fixed his attention on the paragraph copied from Fournié's work. Therefore obliquity means the position of the vocal ribbons in relation to the axis of the trachea. During the production of the voice called chest, the vocal ribbons maintain themselves in a position perpendicular to the axis of the trachea; but to enter the second register and continue to ascend the vocal scale it is necessary to augment the longitudinal tension of the vocal ribbons and this tension cannot take place without a seesaw (*bascule*) movement, according to Fournié's expression, which comes to destroy their primitive position, placing them on a plan oblique to the axis of the trachea.

The change of register brings the change of timbre, for each register has its peculiar timbre, and for this reason Fournié is quite right when he says that "the lengthwise tension provokes obliquity of the ribbons and the obliquity of the ribbons provokes change of timbre."

EMILIO BELARI.

NEW YORK, May 18, 1895.

O Bella Napoli.—The well-known tenor De Lucia is writing on a three act opera entitled *O Bella Napoli*.

Paris.—The operetta *La Dot de Brigitte*, by Serpetto and Roger, has been given at the Bouffes Parisiens, and was well received.

Died.—Charles d'Olschbaur, director of the Männergesang Verein of Vienna, died recently. He was sixty-nine years of age.

In Heinrich Marschner's Memory.—The birth-centenary of Heinrich Marschner, which occurs in August next, is to be celebrated at Hanover and elsewhere in Germany by special performances.

The Archbishop's Opera.—The Roman Catholic Archbishop O'Reilly, of Adelaide, is a member of the London Composer's Society, and has just finished a sacred opera, which it is said will be produced during this year.

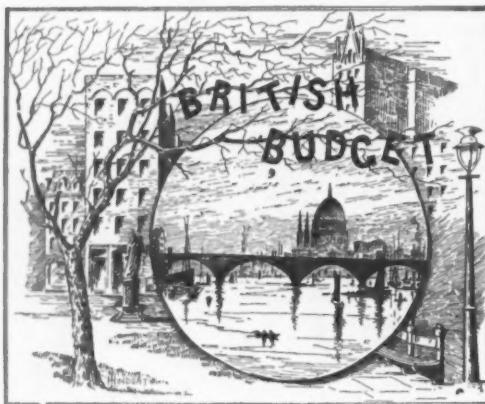
St. Petersburg.—For the winter season the management of the Court Opera at St. Petersburg has already perfected the repertory, which is to include thirteen Russian and thirteen foreign operas from the old repertory and three Russian and three foreign novelties. There are in the first line the newly rehearsed *Life for the Czar*, *Russian and Ludmilla*, *Judith*, *Rogneda*, *Feindes Macht*, *Nishegorodzy*, *Dubrowski*, *Dämon*, *Eugen Onegin*, *Pique Dame*, *Mai-nacht*, *Mlada* and *Prince Igor*. Russian novelties: *Orestega* by Tanejew, *Christnacht* by Rimski-Korsakow and Raphael. Foreign, newly rehearsed: *Barber of Sevilla*, *Huguenots*, *Faust*, *Romeo and Juliet*, *Rigoletto*, *Traviata*, *Aida*, *Tannhäuser*, *Lohengrin*, *Carmen*, *Mephisto*, *Cavalleria* and *Pagliacci*. Foreign novelties: *Secret Marriage* by Cimarosa, *Elisir d'Amor* by Donizetti and *Werther* by Massenet.

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BRITISH OFFICE OF THE MUSICAL COURIER,
1 ARGYLL STREET, LONDON, W., May 11, 1895.

MR. HENRY WOLFSOHN, the widely known concert and operatic agent of New York, has been the lion of the London musical world for the past week. He has been looked upon as the medium whereby the untold wealth of America could be converted to the bank accounts of the endless list of aspiring artists who infest London at all times of the year, but in largely increased numbers during what is known as the London season. No doubt, as he flies from the metropolis to night he will embrace the opportunity of once more making his own acquaintance. The incessant rush from place to place, concert to concert, to say nothing of the artists who have sung and played to him privately—and confidentially told him how great they are and how it would be the simplest thing in the world for them to conquer that obscure country, America—must have left him well-nigh exhausted.

As far as I can gather, he has closed the following engagements for America:

Franz Ondricek, the Hungarian violinist; Moriz Rosenthal, the renowned pianist; Mme. de Vere-Sapiro, the great prima donna; Mr. and Mrs. George Henschel in the spring of 1896, and Mme. Antoinette Sterling, the famous ballad singer, who will begin her extensive tour in October.

Negotiations are also pending with a number of other artists, and besides these engagements Mr. Wolfsohn is making preliminary arrangements for the appearance in London of Miss Adele Aus der Ohe with the London Philharmonic next season, Miss Lillian Blauvelt for concerts here in the autumn of 1896, and, a most important matter, Mr. Anton Seidl to conduct a number of Wagner concerts next spring.

Last Saturday afternoon Mr. Percy Notcutt, of the *Musical Exchange*, gave another of his long miscellaneous programs at the Queen's Hall, when the occasion served for the début of Mlle. Metsik, a mezzo soprano who comes from St. Paul, Minn., and who has been studying for the past year with Sbriglia, and for two years previously with Mme. Marchesi, in Paris. She chose *Mon cœur s'ouvre à ta voix* (Samson et Delila), and I am pleased to report made an immediate success. Another interesting feature was the reappearance on the London concert platform of Miss Marguerite Macintyre. Her voice is considerably strengthened, and in the grand aria *Don Carlos* (Verdi) she proved herself a vocalist of high order. Later she sang the waltz song from *Romeo and Juliet*, which did not suit her style, and responded to an encore with *Home, Sweet Home*. Further criticism we will defer until her appearance in opera. Mme. Antoinette Sterling, who is always a favorite, was successful, as usual, in *Hullah's Three Fishers*, which was imperatively encored. Mme. Belle Cole was much enjoyed in *My Heart Is Weary* (Nadesha).

The students of the Guildhall School of Music gave a

performance of *Romeo and Juliet* at Drury Lane Theatre on Friday afternoon.

On Sunday evening at the Queen's Hall orchestral concert Mme. de Vere-Sapiro had great success in Gounod's *Ave Maria* and *Angels, Ever Bright and Fair*. The orchestra was again greatly appreciated in several familiar numbers under the conductorship of Mr. Alberto Randegger. In the afternoon at the same hall Herr Werner, of Baden-Baden, played a number of interesting organ selections, and Mme. Belle Cole sang.

Mr. Bernard Roits gave a morning concert at Princes Hall on May 9, when he was assisted by Mme. Clara Samuell, Mme. Alice Gomez, Miss Clara Butt, Mr. Charles Copland, Miss Fannie Davies and several other artists.

Mrs. Hutchinson and Mme. Haas gave the second of their recitals at Queen's Hall on Friday afternoon, when they were assisted by Mr. Maurice Sons.

The Royal Amateur Orchestral Society, which is the leading institution among those of its kind, gave a smoking concert at the Queen's Hall on Wednesday night.

Herr Alfred Oberlander (Grossh. Badischer Kammer-sanger) and Herr Alfred Krasselt (first concertmeister of the Philharmonic Orchestra in Munich) gave a concert on Wednesday at Princes Hall, meeting with only moderate success.

Another newcomer this past week was M. Hillier, the French violinist, at Princes Hall.

Mr. Hugo Heinz, the German baritone I spoke of recently, with Mme. Fischer-Sobell, the German pianist, gave a recital on Monday night. In an excellent selection of songs from the German and French he made a decided success.

Mr. Arnold Dolmetsch continued his lecture recitals on Saturday afternoon at the Royal Institution, with excerpts from and a lecture on old French music of the sixteenth, seventeenth and eighteenth centuries.

Mrs. Katharine Fisk, who is rapidly making her way here, has been presented by Lady Randolph Churchill with a beautiful piece of antique silver for her table, together with a very appreciative note, in recognition of Mrs. Fisk's kindness in singing at her mother's funeral some time ago.

It is reported that there is an idea of producing Falstaff in English before the close of the present opera season at Drury Lane, which will continue for some time to come, provided patronage justifies it.

The famous Strauss Orchestra, which has traveled all over the United States, Russia and Italy, will make their appearance in London under the conductorship of Herr Eduard Strauss, director of music to the Austro-Hungarian Court, this afternoon at the Imperial Institute. During their stay the whole repertoire of the Strauss family will be played, besides selections from other composers.

A supposed reform has been carried out at Covent Garden in lowering the orchestra some 3 feet. This, it is hoped, will enable the singers to be better heard, or in other words, the playing of the orchestra will not drown the voices, and at the same time will be resonant enough in the orchestral portions.

We learn from Mr. Ernest Cavour that De Greef, professor of the piano at the Brussels Conservatoire, who has been playing considerably in public in Germany and France recently, will appear this season in three recitals at St. James' Hall, on July 13, 20 and 27. Associated with him will be Miss Alice Liebmann, the young violinist.

At a conversazione in the Portman Rooms, on Thursday evening, May 2, a number of more or less known artists appeared. Perhaps the most artistic work of the evening was done by Mr. Denis O'Sullivan (baritone), Mr. Sandor Merei (baritone), and Mr. Blakestone (pianist). Mr. Blakestone played some excerpts from Rubinstein, Chopin and Schumann; Mr. Merei sang some beautiful old English songs, and Mr. O'Sullivan sang three numbers from Clarence Lucas' Baritone Album, and a Drinking Song, by Shield.

A grand tier box, facing the orchestra in the Royal Albert Hall, has been sold by auction for £400.

Vladimir de Pachmann will give three recitals at St. James' Hall on Thursdays, June 27 and July 4 and 8, under the direction of Mr. N. Vert.

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A Correspondence Pupil at Launceston, who received First Lesson 10th March, applies (8th April) for the third, and says:

"The benefit which I have ALREADY derived from your exercises is nothing short of marvelous; I am delighted with them."

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The Duke of Saxe-Coburg and Gotha, accompanied by Sir Arthur Sullivan, drove to Sydenham on Sunday to inspect an instrument invented by Mr. Rimington for the purpose of illustrating the relationship between sound and color.

Herr Willy Burmester's second appearance in London awakened the keenest interest among connoisseurs, and a large and critical audience gathered on Monday evening to come to more of a conclusion about the real merits of this young artist, who has been accorded such a high place among violinists on the Continent. He astonished those who heard him on his first appearance here with his marvelous technic in selections from Paganini, and it was unfortunate that he was not in his best form on this occasion, so that he could have had an equal opportunity in the more serious compositions for his instrument. His intonation was sometimes at fault, due possibly to nervousness, and a passage here and there was not as neatly played as he is able to do. He hardly fulfilled the expectations raised by the strongly worded press notices on the back of the program, which claimed him to be "the world's greatest violinist." His technic certainly is remarkable, and his tone broad and singing. His harmonics, thirds, octaves, arpeggios are such as only a great virtuoso could equal. His program included Spohr's Seventh Concerto, Wieniawski's Faust fantasia, Saint-Saëns' Rondo Capriccioso, an air in C by Bach, and a Hexentänze by Paganini. The Bach number, which was played entirely on the G string, was splendidly given.

The last item of the concert afforded scope for great technical feats. The pizzicato and spiccato effects were very striking. As an extra number he played two-thirds or more of Paganini's A minor study No. 24. The gradation of volume of tone in the sustained passages was very fine indeed. Perhaps there was just a little too much stridulo. There was the right ring to the hearty applause that greeted him and evidently the audience were highly pleased with his playing; and when he has more of that warmth and depth of feeling that must be the mainspring of lasting success he will undoubtedly take very high place among contemporary violinists.

Mr. David Bispham, who last year gave such a successful Schumann recital, was encouraged to continue the good work, this time choosing Brahms' compositions wherewith to bid for public favor. The large and appreciative audience gave proof that there was a demand for the works of this master when so ably interpreted as they were on Tuesday by Mr. Bispham and his associates. A thoroughly representative program was devised. The concert giver in his first group of songs confined himself almost entirely to compositions comparatively unknown, even to the composer's professed admirers. The fine Von Waldbecker's Höhe and the ardent longing of the Sehnsucht must have come to many of the audience as a new experience, so delightfully fresh were they when interpreted by Mr. Bispham, whose dramatic singing of Willst du dassich geh' und Verrath was beyond all praise. Later in the program he gave three of the most beautiful of the Magelone lieder and made a great impression in Ruhe, Süssliebchen. Mrs. Henschel—whose style is so well suited to this class of music—sang three more familiar songs, giving the dainty little Ständchen with perfect success.

Miss Agnes Janson sang the two songs, op. 91, with viola obligato, the latter being admirably played by Señor Arbos. The three singers, together with Mr. Shakespeare, closed the concert with the six quartets, op. 112, which were delightfully given. The ladies of the Magpies, under the conductorship of Mr. Lionel Benson, sang two of the four choruses accompanied by two horns and harp, the Der Gärtner and Trenars Tod, in the latter of which the unusual tone coloring of the accompaniments adds greatly to the impression of the words. Messrs. Paersch and Busby and Mlle. Eissler played the accompaniments in excellent style, and Miss Fanny Davies, besides taking part with Señor Arbos and Mr. Paersch in an excellent performance of the trio in E flat, op. 40, played two numbers, the ballade and the intermezzo in A, from op. 118, and the

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capriccio in B minor from the earlier series, op. 76. This concert, so admirably carried out, is one of the most artistic successes we have seen in London, and much credit is due to Mr. David Bispham for thus giving us such a musical treat.

Next Monday night, May 13, the season of grand opera at Covent Garden opens with a performance of *Otello*. Signor Tamagno sings the title rôle and Mme. Albani *Desdemona*. This will be followed on Tuesday by Mephistophele (Boito), with Miss Marguerite Macintyre as *Margherita*. On Wednesday Signor Tamagno sings again as *Jean de Leyden* in *Le Prophète*, when Mlle. Lejeune, from the Théâtre de la Monnaie, Brussels, makes her débüt as *Bertha*. It was originally intended to produce *Fra Diavolo* on Thursday night, but it has been replaced by *Philemon et Baucis* and *Pagliacci*. *Lohengrin*, with Mme. Albani as *Elsa*, M. Berthan as the *Knight*, comes on Friday, and *Il Trovatore*, with Miss Macintyre as *Leonora* and Signor Tamagno again as *Manrico* for Saturday. We understand that the seats have been practically sold out for the past two weeks, and everything bids fair for a good attendance this season.

FRANK V. ATWATER.

The Art of Singing.

PARIS, May 12, 1895.

Editors *The Musical Courier*:

YOU hear a good deal on this subject in this metropolis. There are almost as many different opinions in regard to it as there are amateurs and professionals studying here and expecting to become triumphant singers. Naturally everybody considers his or her view the best, his or her teacher the superior of all others, his or her method the only correct one. There is no doubt about it that this is the centre of art culture, and those who desire the best vocal instruction do well to come here.

But they should be clear in their own minds as to what they want to accomplish before they come here. It seems to me that many are throwing their money away at the rate of 25 frs. for thirty minutes, and would do as well if they remained at home and learned a répertoire under a musician like F. J. Duelken or Victor Harris, &c. I mean by that that singers who have been singing for years, whose voices are virtually placed, although some very badly placed, notably those who have studied in Germany, never will sing very differently, no matter who their teacher is, and in fact many by attempting new methods, by constant training or over-training, do their voices more harm than good, and I know cases where they have been ruined, and then the cry is of course against the teacher. It is all his or her fault. The voice has been "forced"—so they think—and the poor teacher must bear all the blame.

There are, of course, exceptions like Zoltan Dome, for whom Frances Korbay and Sbriglia have done wonders by calling his attention to the fact that his natural voice is that of a tenor and not of a baritone, and training it accordingly. The majority of American singers also come here because they are not appreciated at home until they have made a European reputation. They all want to sing at the Grand Opéra or Opéra Comique—they all study Ambroise Thomas' and Massenet's music—even if their bad pronunciation of French makes their singing at the Opéra here almost out of the question; they lose much precious time and return home emptier in pocket and not richer in musical knowledge.

Why is it that an artist like Lilli Lehmann, no longer in her première jeunesse, though a German and singing in German, has had the success she did have at the Lamoureux concerts, so that when she sang *The Erl King*, by Schubert, the French audience gave her an ovation? It is because, as every musician knows, that to sing that song with such pathos, dramatic power and perfect control of voice required years of study. She told me herself she was two years preparing her *Liederabend*. Therein lies the secret, and I am writing these lines solely for the purpose of urging would-be débutantes to follow more the example of such a great artist as Lilli Lehmann, who will for years to come delight her audience.

To have the voice well placed and to know "how to sing" is of first importance, but to my mind this can only be effectually done at the start, and not in the middle of a singer's career. I should question whether for placing the voice *pur et simple*, Signor Sbriglia here has his superior. He takes the sensible view that there is no trouble about your singing forte, but the difficulty is to sing piano. He therefore directs his attention to your singing piano and pianissimo, abstains from the slightest forcing of the voice, teaches you to breathe from the chest, and believes only in one register, while other teachers believe in three registers.

I have been very much interested in a recital of the pupils of Mme. Marchesi, which took place on the 9th inst. in the Salle Erard. As the late Mr. Travers said of a musicale at Newport, "The m-m-music was very fine, b-b-but the h-h-eat b-b-b-eat the music." Notwithstanding, I was induced to remain. The American singers, Miss Carolyn Elliott, Miss Minnie Sandmeyer, Miss Marie Donavin, Miss Alma Ribolla, Miss Minnie Methot, Mme. Lydia Lebrum, Mme. Lilian Vilna (Mrs. Ives), certainly reflected great credit on their teacher, Mme. Marchesi.

In the first place the program, consisting of twenty-six numbers, was most carefully and conscientiously arranged, and this was no easy matter. It at once showed the intimate knowledge of the teacher with the various masters, like Händel, Beethoven, Mozart, Schubert, Schumann, Rossini, Meyerbeer, Gounod, &c. In fact there was no trash music on the program (a rare thing nowadays), and the voices were all very fine. Miss Ribolla, with her air from Händel's *l'Allegro e il Pensieroso*, made a sensation, and Mme. Lilian Vilna (Mrs. Ives) brought the house down with her dramatic and superb rendering of *A Fors e Lui*, from *Traviata*. Mme. Mary Howe, another pupil, was to sing, but didn't. Miss Ada Crossley, an Australian contralto, sang *In Questa Tomba*, by Beethoven, with great effect. She has a most beautiful voice, well placed, and sang naturally and free from all exaggeration. I came away with a very high opinion of the way in which Mme. Marchesi finishes her pupils, for all of those I have mentioned were no novices. Others teachers like Mme. Trelor, Mme. Lagrange, Mme. Laborde, M. Bouhy, &c., are also most highly spoken of and are doubtless of the first order.

I have no prejudice for or against any teachers here. I have no doubt all have their special merits—some in one direction, others in other directions. It is for the pupil to use his or her judgment in selecting such as will best help them to attain the special object they have in view, and this object, in my humble judgment, should be above all to learn a répertoire which comprises the best masters of the various schools, and is not confined to the masters of the modern French school.

On the other hand we in America, where the standard is yearly improving and where it is very high already, should not lay too much stress on singers making their débüt here, but should welcome them with open arms on our own judgment if that judgment is in their favor. People who have studied an instrument usually come to the conclusion that the more they study, the more they find there is left for them to learn. Singers who possess beautiful voices by nature and who have never studied an instrument, but are spoilt by flattery, usually consider there is precious little left for them to learn. They do not look upon themselves as the interpreters of the composer, but regard the composer from the light as to whether he is suitable to her or his particular voice; in short the question is: "Is the song effective for me?" Whether it is good or bad seems to be a secondary consideration. Hence the market is flooded with "pot boilers," which in spite of their popularity of a day are shortlived, and when once put on the shelf remain there forever. Americans are certainly carrying off the palm in the matter of voices. The French are not naturally gifted with great voices. I have never heard so much singing in public or private based on such feeble vocal foundation—hence the remark you constantly hear "Elle (on lui) dit bien." In conclusion I would say to the young singer:

"Come to Paris and study."

To the older singer:

"Come to Paris and listen."

To both:

Devote yourselves to the study of music, not omitting classical music—Bach and Händel—which will give you the best foundation for everything else. Make your répertoire comprise as many schools of music as possible, and a good, earnest and conscientious interpretation of those will make your success a lasting one, even when your voice is no longer at its best.

Yours very truly, SEBASTIAN B. SCHLESINGER.

Miss Ella Russell.—Miss Ella Russell, our eminent soprano, has signed an engagement for special appearances with the Royal Carl Rosa Opera Company during their forthcoming season, commencing, as usual, in Dublin in August next. Among the rôles that will be undertaken by Miss Russell will be *Rebecca*, in *Ivanhoe*; *Seiglinda*, in *Wal-Küre*; *Elsa*, in *Lohengrin*; *Leonora*, in *Trovatore*; *Senta*, in *Flying Dutchman*, and *Elizabeth*, in *Tannhäuser*.

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Mr. Holt's Lecture on Singing.

H. E. HOLT, who is the principal of the Holt Normal Institute of Vocal Harmony, at Lexington, Mass., and supervisor of music in the public schools of Boston, delivered a lecture last Wednesday afternoon at the New York Normal College, Lexington avenue and Sixty-seventh street, before the New York Society of Pedagogy, of which Dr. Edward A. Page is the president, and who introduced Mr. Holt.

In attendance was a number of invited guests who had come to listen to the singing of the pupils from Grammar School No. 49 and Primary School No. 10, in Thirty-second street, these pupils comprising about seventy-five children, from tots five years of age up to girls of thirteen. The children had been bundled together by Miss Sarah J. J. McCaffrey, principal of the schools in question, and her sister, Miss Kate McCaffrey, who is also a school principal. These sisters McCaffrey have been great workers in the interest of the Holt method of training, which is the same as that used by Mr. Frank Damrosch in his People's Classes, which, by the way, now number 3,000 pupils. Miss Sarah J. J. McCaffrey is also the director of singing in the Roman Catholic Orphan Asylum, and it will thus be seen that she and her sister had a large field to draw from.

Mr. Holt, who is one of the most kindly tutors in the world, mustered his forces of little misses in a fatherly way, and at the lifting of a finger the tiny voices obeyed. He had some charts with music examples written on them and used simply a tuning whistle to give the children the pitch. Then away they would go, from octave to octave, touching, at the tutor's bidding, upon "the parts in relation to the whole that lie between the octaves," as Mr. Holt expressed himself relative to the notes within the octave scale.

"Music is of God, and only needs to be developed," was one of the preliminary remarks made by Mr. Holt. "I have been in the schoolroom twenty-seven years, and have learned by experience that the reason so little has been done with music in the schools is because so little is known of the proper method of teaching. The tutors have taught on the old basis, disregarding the natural method. It must not be forgotten that the child is an unlimited possibility, and having always borne this fact in mind, I have worked out all of my problems with children. I have studied the latest edition of God's works—children. All of this has led me to know we must awaken mental activity and build upon the realities of music. The time has come when we may do that, and if we do it we must simplify the notation. The two subjects of time and tune should be studied separately, and then united. The mind should lead in everything, and the best results will be obtained if music is taught in the primary schools, for its elements are simple. But it should be the study and problem of the instructor how to rob music of drudgery, and not lead the children to hate music."

Mr. Holt argued that the time language after the system observed in France is a great step forward. He contended that tutors should object to brainless singing—in other words, singing by rote. Music should be taught on an educational basis. At the same time he argued: "Voice is nature, language is art, and nature will take care of itself."

It may be of interest to state that the Society of Pedagogy, which is now in the fourth year of its prosperous existence, sees to it that a lecture is given upon the Holt method every Tuesday afternoon at 4 o'clock in the Normal School chapel, under the patronage of Mr. Albert E. Schaufler, assistant superintendent of schools in New York.

Munich.—A committee with Prince and Princess Wrede at the head is arranging a grand concert at Munich for the benefit of the sufferers from the earthquakes in Styria. The soprano Ternina and the singers Gura and Walter, as well as Director Possart, Professor Schwarz and others prominent in musical circles, have volunteered their assistance.

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G. SCHIRMER, NEW YORK.

CHURCH CHOIR WORK.

OLD FIRST PRESBYTERIAN CHURCH.

THE organ loft of the Old First Presbyterian Church, Fifth avenue and Twelfth street, is one of the most judiciously built affairs of the kind in New York, for the reason that the surroundings permit of the sound of the instrument being heard in the remotest and most muffled corners of this church edifice.

Avoiding historical data relative to the church proper it is the intention of this article to begin with the choir work at once, and this is done by making mention of Mr. William C. Carl, who was appointed organist and musical director of the church in 1888, upon his return from Europe, where he had been studying with M. Alexandre Guilmant, who did so much for the young artist. It is worthy of note that the friendship existing between the famous French organist and Mr. Carl is well known, and the subject of this sketch never tires in relating the many pleasant days passed at M. Guilmant's chateau in the suburbs of Paris and of the work done in the French capital.

Mr. Carl was born in Bloomfield, N. J., and filled the position of organist at the First Presbyterian Church in Newark, N. J., for nearly eight years, resigning to go abroad. His studies in this country were directed by Mr. Samuel P. Warren, and Mr. Carl gives great credit to the eminent American organist, who did much to aid his advancement.

While abroad he played for a time as substitute in the American Church and Wesleyan Church. Last summer, while in Paris, he was engaged for the fêtes at the "Eglise Paroissiale d'Argenteuil," which he filled with great credit. Many of the noted French organists have written works especially for him, and among them may be cited Guilmant (2), Salomé, Dubois, Claussmann (2), Deshayes (2), Rousseau and MacMaster.

Here is the plan of work as carried on at the church, starting the schedule with Saturday, 4 o'clock P. M.:

The accompaniments are played by Mrs. Crawford, the assistant organist, while Mr. Carl directs. In this way effects are studied and a balance of tone acquired which could not be obtained in any other way. Mr. Carl's plan is to hear the music rehearsed from various positions in the church, as well as in the church choir gallery. Music of all schools is used, and the music library of the First Presbyterian Church is among the largest in town. Mr. Carl's private library is one of the most extensive in the country. He is the happy possessor of valuable manuscripts and rare works on musical subjects collected during his residence abroad.

Naturally organ works are found in great profusion, but all systematically arranged and classified.

The Sunday services are at 11 A. M. and 4 P. M.; the quartet sings at the morning service and the chorus and quartet at the afternoon service. The chorus, known as the Baton Club, rehearse Saturday evenings, and give two concerts each year, oratorios and part songs. Mr. Carl is also musical director of the Sunday school and the Wednesday evening lectures in the chapel. For the Sunday school a boy choir is used (trained by Mr. Carl each Saturday morning), who lead the singing. This is a novel, but what has proved to be a happy experiment. The rehearsals are held Saturday at 10 o'clock, with Mrs. Eleanor L. Blakeman as accompanist.

The boys have their voices trained the same as in the English cathedrals. Mr. Carl is greatly aided in his work by the Rev. Howard Duffield, D. D., pastor of the church, whose ideas on musical subjects and church work are invaluable to the advancement and success attained there.

The music loving public is well aware of the importance of Mr. Carl's organ recitals, of which he gave the twenty-ninth last Friday and which series he will resume upon his return from Europe in the autumn.

Mrs. Laura Crawford, the assistant organist of Old First, is a native of New Castle, Pa. At the age of ten years she moved to Springfield, Mo. When sixteen years old she graduated at Drury College Conservatory. Shortly after she removed to Boston and resumed her musical studies.

attending Wellesley College two years. Afterward she studied with B. J. Lang, of Boston.

Shortly after this she moved to Leavenworth, Kan., and occupied the position of organist at the Presbyterian Church, which she held for four years, then relinquished the position to Metila Kearns, when she took charge of the instrumental department in the Metila School of Music. The Episcopal church offered her the position of organist, which she accepted, resigning in six months to accept a similar position in the Methodist Episcopal Church. It was here that Mrs. Crawford was so successful as solo organist, giving recitals, not only on her own organ, but throughout the State.

Being ambitious to learn more of the organ, she resigned from all her labors in the West to come to New York for further study. She has devoted the past four years to earnest study of the organ and accompanying with Mr. Carl.

Mrs. Crawford scored a most decided hit at Mr. Carl's organ recital last Friday, when she held the attention of the large audience, and was received with continued applause, which she merited to the fullest extent.

Miss Mary H. Mansfield, the soprano of the Old First, is a native of New Haven, Conn., where she sang in church four years. Then she went to Hartford, Conn. In the spring of 1892 Miss Mansfield came to New York and joined the Fifth Avenue Baptist Church, where she remained for two years. She is now solo soprano at Temple Emanu-El, in Fifth avenue. Miss Mansfield is credited with possessing one of the most successfully trained voices in the country. Her organ is full, rich and of extensive range. She has been a great favorite wherever she has sung, especially in Hartford. She has been connected with the Old First since May 1, 1895.

Mrs. Antonia H. Sawyer, the contralto of the choir, was born in Waterville, Me., and received her early musical education in Boston. Her professional career embraces a two years' tour with the Seidl in the West. During the winter of 1893 Mrs. Sawyer sang with the Gounod Quartet through Pennsylvania, New Jersey and Connecticut. She sang in Boston during the Star Course. In the spring of 1894 she traveled through New York State as soloist with Prof. William C. Carl's concert combination. In the summer of 1894 Mrs. Sawyer went abroad and studied in London with Randegger and in Paris with De la Grange. Mrs. Sawyer's recent successful musicale at the Waldorf, also the details of her public appearance in Boston under the patronage of numbers of people socially prominent, are well known. Mrs. Sawyer sails for Liverpool to-day on the White Star line steamer Germanic. She will go to London for the social season, and will fill a number of drawing-room engagements while over there.

Mr. E. E. Giles is the tenor of the quartet and also a newcomer. Born in Otsego County, New York, he became a pupil of Emilio Belari and came to New York from Oneonta, N. Y., where he had been singing three years in the First Presbyterian Church. He joined the choir of St. Ann's Church, in 140th street, as tenor soloist, and his engagement ending May 1 he accepted his present position. Mr. Giles has accomplished a considerable amount of concert work in Central New York and also sang in opera in Connecticut, Rhode Island and New York State.

Mr. Luther Gail Allen, the baritone of Old First, is a native of Plattsburg, N. Y. He resided in Bridgeport, Conn., for some years, where he sang solo baritone parts in the Park Street Church. He then went to South Church, the largest in the city, where he remained three years. He accepted his present position in 1892. Mr. Allen has a pleasant voice of good compass and exceptional smoothness, and he sings with feeling and intelligence. His work in oratorio is very capable; in fact, he is at his best in that order of solo equipment.

Mr. Carl's Baton Club, by the way, is one of his great hobbies. These are the officers: President, Howard Duffield; vice-president, William M. Crane; musical director, William C. Carl; secretary, George W. Blakeslee; treasurer, J. William Fairchild; librarian, Vaughn Bliven; board of directors, O. W. Squier, G. H. L. Morton,

R. A. Stewart, Latimer Lawrence, Miss Valentine, Miss Williams, Mrs. Blakeman.

The membership of the club consists of persons skilled in the art of music or interested therein.

NOTES BY THE WAYSIDE.

Mrs. Harve Cronks is the name of the organist who has succeeded Mr. George W. Greene at the Eighteenth Street Methodist Episcopal church.

M. Gaston Marie Dethier, the organist of the Church of St. Francis Xavier, West Sixteenth street, gave a piano recital last Wednesday night at the college. His program included Grieg's concerto, and M. Dethier was as-sisted by competent talent.

The choir of St. Barnabas Church in Roseville, N. J., held their annual Ascension service and choir festival Thursday night last, assisted by the members of the choirs of St. Paul's and Grace Church respectively.

A young lady organist in a church was captivated with the young pastor of a church in the next street, and was delighted to hear one week that by exchange he was to preach the next Sunday in her own church. The organ was pumped by an obstreperous old sexton, who would often stop when he thought the organ voluntary had lasted long enough. This day the organist was anxious that all should go well, and as the service was about to begin she wrote a note intended solely for the sexton's eye. He took it, and, in spite of her agonized beckonings, carried it straight to the preacher. What was that gentleman's astonishment when he read: "Oblige me this morning by blowing away until I give you the signal to stop.—Miss Allen."—Exchange.

Mr. John G. Williams, organist of the First Collegiate Reformed Church of Harlem, directed a vocal and instrumental concert at the chapel last Friday night. In addition to the work done by the chorus of women from the Collegiate Choral Society there were solo numbers interpreted by Mrs. Martin Schultz, soprano; Miss R. May Hall, contralto; Mr. E. D. Van Hoose, tenor, and Mr. H. F. Dietmann, baritone. There were violin solos by Mr. H. V. Williams and violoncello selections by Mr. Hans Kronold.

The Choir Guild of the Oranges held their first annual festival service Thursday night in St. Mark's Protestant Episcopal Church, West Orange, which is characterized as the mother church of the Oranges. The honor of directing the music was shared by Mr. F. H. Shephard, organist and choirmaster of Grace Church, and Mr. J. Remington Fair-lamb, choirmaster of All Saints' Church, while Mr. J. W. Barrington, of St. Mark's, Mr. De Witt Clinton, Jr., of the Church of the Holy Communion, and Mr. J. R. Van Vliet, of All Saints', each took part in the organ work. The Rev. Frank B. Reazor officiated in the capacity of precentor and the address was delivered by the Rev. Mr. Starkey. Every effort was made to keep the service as nearly as possible like unto the English cathedral service, which included the feature of choral work, completely Anglican in character.

The program was interesting, and comprised a number of anthems, notably Hopkins' Lift Up Your Head and Calkin's Rejoice in the Lord, also Field's Magnificat and Nunc Dimittis in D. The participants in the musical service included the vested choirs of St. Mark's, Grace and All Saints' churches, respectively, of Orange; the Church of the Holy Communion, of South Orange, and St. Paul's, of East Orange. The number of men and boys in the choir was fully 125, and the service was unanimously declared to be one of the most effective—as it was also one of the most generously arranged—festivals ever given under the auspices of any of the Protestant Episcopal churches in this vicinity.

Mr. Ferdinand Dunkley gave the sixth and final organ recital of the season in the State Street Presbyterian Church, Albany, N. Y., Monday afternoon at 4 o'clock. He had the assistance of Mrs. Howard J. Rogers, soprano, and Mr. Charles Ehrlicke, violinist. The program was this: March in D (posthumous work), Mozart; Andante Cantabile, from the Ninth Trio, Haydn; For My Soul Thirsteth, O God (42d Psalm), Mendelssohn; Mrs. Howard J. Rogers; Andante from violin concerto, Mendelssohn; Mr. Charles

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Ehrcke; Toccata, Th. Dubois; Andante from the quartet, op. 11, Tschaikowsky; Romanze, Ries, Mr. Charles Ehrcke; Ave Maria, Bach-Gounod, Mrs. Howard J. Rogers and Mr. Charles Ehrcke; Postlude in D, Henry Smart.

The Emmanuel Baptist Church in Albany is up to date with reference to the effort of the music committee to make music an essential and interesting part of the service. This was the last program interpreted by the choir of the church, the aid of Mr. Charles Ehrcke, violinist, having been a feature: Voluntary, violin and organ; selection from Rossini's Moses in Egypt, with soprano, alto, tenor and bass solos; response, chorus unaccompanied, O Thou from Whom All Blessings Flow, Thayer; tenor solo and chorus, Pater Noster, Le Jeune; offertory, violin solo. After sermon, male chorus, Sovereign and Transforming Grace, Gottschalk.

Mr. Walter H. Hall, organist of St. Ann's Church, Brooklyn Heights, arranged the following program for the choir Sunday night: Organ prelude, allegretto, from Fourth sonata, Mendelssohn; processional hymn, Go Forward, Christian Soldier, P. C. Edwards; 137th Psalm; Magnificat in D major, Clement R. Gale; contralto solo, O Rest in the Lord, Mendelssohn, to be sung by Marsham Cockaday; offertory, solo and chorus, To Thee, Great Lord, Rossini; solo by Wood McKee; recessional hymn, Abide with Me; choral service and Stainer's Sevenfold Amen; postlude, finale from fourth sonata, Mendelssohn.

Here are some of the engagements made this season by the Brooklyn, N. Y., churches:

Nostrand Avenue M. E. Church—Mr. Royal L. Porter, organist; Miss Bessie Duncan, Mr. P. J. Collins and Mr. J. C. Warren.

Lafayette Avenue Presbyterian Church—Mr. John Hyatt Brewer, organist; Miss Marie Van, soprano; Mrs. Tirzah Hamlin Ruland, contralto; Mr. William R. Williams, tenor; Mr. Frederic Reddall, basso; chorus of thirty-five voices.

St. Mark's Church, Adelphi street—Mr. Albert E. Greenhalgh, organist and choirmaster; vested choir, twenty boys, twelve men, four women.

Eighteenth Street M. E. Church—Director, Mr. Herbert L. Doane; organist, Miss L. G. Burgess; Miss E. Martin and Mrs. Lillian Cloyd, sopranos; Miss Selma Burgess, alto; Mr. A. Bohl, tenor; Mr. Thomas Martin, bass; volunteer chorus of mixed voices.

Church of St. Agnes (Protestant Episcopal), Hoyt and Sackett streets—Organist and choir director, Dr. R. W. Crowe.

Westminster Presbyterian Church, Clinton street and First place—Organist and director, Mr. M. B. Parkinson.

Central Congregational Church, Hancock street, near Franklin avenue—Organist and director, Dr. Henry C. Hanchett; quartet.

Puritan Congregational Church, Lafayette and Marcy avenues—Mr. F. Maurice Dudley, choirmaster and organist; Mrs. Alma Reynolds-Bullock, soprano.

The Calvary Choral Club gave a highly successful subscription concert Thursday evening in the chapel of Calvary Baptist Church, in West Fifty-seventh street.

The Greek Church of America is one of the unique features that go to make up the great metropolitan kaleidoscope. The church is not a church at all, if one bases his classification upon a particular style of architecture, cathedral-like, chapel-like, or, if you please, church-like in form. The Greek church is a private residence, located in 323 Second avenue, and is the worship-house for the faithful followers of the Czar of all the Russias, including the Russian Consul, M. Alexander Olarovsky, and two of his aids, Vice-Consuls Count Schlippenbach and M. Christian G. Peterson. An impressive part of the service in the Greek Church is found in the music, which is interpreted by choir boys. The high mass celebration is especially notable for the attention that is given to the musical portion of the program.

The Lineff Russian Choir.—Madam Lineff feels gratified at the success the Russian choir has met with in the larger cities in this country. It is only three years since the organization of the choir, and by conscientious work interpreting Russian folk songs it has become a favorite with managers of entertainments.

Adele Laeis Baldwin.—The fine contralto voice of Adele Laeis Baldwin was heard at a concert given by Robert Elsworth Terry, pianist, at Chamber Music Hall last Wednesday evening. She sang Oh that We Two Were Maying, Gounod; L'anneau d'Argent, by Chaminade, and Sans Toi, by Guy d'Hardelot. Perry Averill gave the prologue from I Pagliacci and three soli, one of which was a song by R. E. Terry. It is needless to say that he sang well. Hans Kronold, cello, and Wenzel A. Raboch, violin, were the other participants.

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BOSTON, Mass., May 26, 1895.

JULES LAFORGUE was born August 22, 1860, at Montevideo. His family was originally of Brittany. He went to France as a child and lived at Tarbes, and he first saw Paris at the age when one rhymes.

Gustave Kahn thus describes his appearance: "Soaked in philosophy, saturated with particular tastes, very circumstantial, carnivalesque half way, not given to women, just a little the abbé at court, chuck full of principles; a strolling temple without a levite of propitiatory offerings to the unconscious. Very correct in his manners, with stove-pipe hats, staid cravats, English waistcoats, clergymen's overcoats, and among the necessities an umbrella immutably placed under his arm. Never weary of looking at English and Japanese picture books, fireworks, caricaturists who draw well; indefatigable observer-with-a-glass of old and modern paintings, ravished by discreet polychromy, stained glass, the moon; himself an etcher, he dabbles passionately in everything pertaining to painters, adores Puvis de Chavannes, but Raffaelli, and also Pissarro, and also Raffaelli, and those whom he does not love as painters he adores as human documents. If he has any choice it is Michel Angelo, hypochondriacal, ascetic and vital; Rembrandt for the joys of light, and Burne-Jones, the idealist. In literature Shakespeare and in Shakespeare As You Like It, in As You Like It Jacques; and then Tolstoi, and here and there everything much but not passionately—having the befitting contempt for the jobbers in whatever art they job, more of a dilettante in music than anywhere else, but a dilettante as regards the fundamental principles.

"Of middle height, scrupulously shaven, with chestnut hair parted on the right, with gray eyes astonished or re-signed.

"To be found in the Ombrienne hall of the Louvre, away from cafés, in the catacombs of idealistic philosophy, so as to forget the apostolic besetment of Lamennais and Savonarola. This finished by alleluias to the Unconscious of Hartmann through the Muses, the aquariums, the zoological gardens, the Toilets of young maidens and many Northern capitals."

* * *

But this is not the Laforgue whom I know, although I never saw him. The Laforgue to whom I listen when I am alone is the young man loved by George Moore, who never saw him.

"But I have now to bring in a few English words, sensation of the delicious talent of Jules Laforgue—delicious, delicate and evanescent as French pastry. Can I help you to see this Watteau de café concert? I will ask you to think of the beauty of a moth fluttering in the soft twilight of a summer month. Touch it not, lest you destroy the delicate dust of its wings. * * * I have called Laforgue a Watteau de café-concert, because his imagination was as fanciful as that painter's, and because he adopted in his style the familiarity of the café-concert, transforming, raising it by the enchantment of his genius. What I am writing should in truth be delivered in a literary academy with closed doors. But do not gather up your skirts, for in the end I may be able to leave on this page some faint shadow of my beautiful moth. * * *

"Laforgue's graceful fancies harmonize equally with the facts of his blameless and sad existence, so little and so sad. We know that he was reader to the Empress of Germany—happy indeed was the selection. For my part I envy more than the bauble of her wealth the hours she passed with Laforgue. But one day of winter at Berlin Jules saw a girl skating as none ever skated before—the grace of the waist, the flowing boa and the feet lifted beneath the dark skirt, filled him with happiness. The beautiful skater was an English girl. I hardly remember the name, but I know that in sound it was linked to Annabel Lee, as, indeed, the story of this love recalls a tale by Edgar Poe.

Jules resigned his place as reader to the Empress and married the beautiful English girl. They came to Paris in

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the hope that he would be able to make enough to live on with his pen. No vainer dream. Laforgue's genius was of such kind as to win the sympathy of the elect, but surely there was not a penny in it, altogether too light and fragile for the journalism of the boulevard. So, instead of making his living with his pen, Jules grew more and more consumptive. The young couple lived in a poor little apartment consisting of two or three rooms. Can you not see the beautiful English girl, now stricken with the dreadful malady, passing between the rooms with tisanes? A few friends used to climb the high stairs to see them on Thursday evenings, and a few admirers attended Jules' funeral and published the volume he left in his desk, *Les Moralités Légendaires*.

"The girl died soon after—two or three months after—who attended her, or how she lived during the brief interval, or where she was buried I know nothing. And yet of these little folk whose lives were so essentially little, I have a very separate and complete sensation. I was their friend although I never saw them, and I shall not forget them, though I never visit their forgotten graves, nor shall I cease to cherish 'L'Imitation de Notre Dame la Lune,' and 'Les Fleurs de Bonne Volonté,' though the ordinary readers of verse allow these books to lie in the limbo of embryonic things."

* * *

Laforgue died August 20, 1887.

And here is the bibliography of these exquisite word-weavings in prose and verse.

Les Complaintes was published in 1885; *L'Imitation de Notre-Dame la Lune* in 1886. They were revised by the author and published by Léon Vanier in Paris. *Le Concile Féerique* appeared in numbers of *La Vogue*, 1886, and was published, a thin pamphlet, in the same year. This pamphlet is not to be found to-day. A little before his death Laforgue asked Dujardin to edit the prose and verse by him as yet unpublished. An edition of fifty copies, containing *Des Fleurs de Bonne Volonté*, *Le Concile Féerique* and *Derniers Vers* was published by subscription. The curious reader must travel to the Bibliothèque Nationale to even see a copy. But Vanier published in 1894 Laforgue's *Poésies Complètes* and *Moralités Legendaires*. The edition of these two volumes was a small one.

There still remain to be published articles that appeared in *Art et la Mode*, *Chronique des Arts et de la Curiosité*, *Figaro*, *Gazette des Beaux-Arts*, *Hommes d'Aujourd'hui*, *Révue Indépendante*, *Symboliste*, *Vie Moderne*, and *Vogue*; also the correspondence of which part has already appeared in *Lutèce*, *Art Moderne*, and *Cravache*; notes and fragments of projected works, some of which have appeared in *Les Entretiens Politiques et Littéraires* et la *Révue Anarchiste*.

Now Kahn speaks of Laforgue's translations of Walt Whitman's poems. Do you know any of them?

* * *

The *Moralités Legendaires* include *Hamlet*, or the Results of Filial Devotion, in which *Yorick* turns out to be *Hamlet's* brother; the Player King hesitates to appear in *Hamlet's* play because he and his companion *Kate* have always had the habit to incarnate only sympathetic rôles. And it was when *Hamlet* was running away with *Kate*, the player Queen, that he left her for a moment to visit the cemetery where *Ophelia* was buried. There he found *Laertes*, who finally said to him: "Get out of here, you maniac, or I'll forget myself! When one finishes in madness it is because he began by being a hamfatter at one night stands." To this *Hamlet* replies with, "Et ta Soeur!" And *Laertes* very properly plunges a real dagger into the heart of the Prince. And on this historic evening *William*, the player king, gave *Kate*, who was his mistress, a fine dressing down. And all this happened after the irregular decease of *Hamlet's* father. Then there is that most exquisite triumph of prose, *Le Miracle des Roses*.

Of Lohengrin you have only a faint idea if you have not read it in the original. For Laforgue's French is a despair to the foreigner and to many of his landsmen. What would Mr. Gradgrind say to this sentence from *Le Miracle des Roses*, and yet it is of crystalline clearness when it is compared with many of its neighbors: "Que tout n'évolue-t-il en mesure sur cette valse anglaise *Myosotis*, qu'on entendait cette année-là (moi navré dans les coins, comme on pense) au Casino, valse si décentement mélancolique, si irrépablement derniers, derniers beaux jours!" Certain sentences in Lohengrin I showed to Frenchmen, moral and immoral, of all schools and no schools; not one of them could make head or tail of these few words: "Jambes à galoper par les haras pierreux." Will you kindly tell me also what "albement" means? Neither Littré's enormous work nor any slang dictionary of Laforgue's time gives any information.

Then there is *Salomé*, with its people; the young girl

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inclined to pessimism; *Iaokanann*, a socialist; the *Tetrach*, a dilettante. It is in Salomé that you find these haunting words: "O marées, hautbois lunaires, avenues, parterres au crépuscule, vents déclassés des novembres, rentrée des foins, vocations manquées, regards des animaux, viciostudes! Mousselines jonquille à pois funèbres, yeux décomposés, sourires crucifiés, nombrils adorables, auréoles des paons, yeux clous, fugues sans rapport!"

There's Pan et la Syrinx. *Pan*, who sings

Avril! Avril! (ici un ritardando à mourir),
Notre bonheur ne tient qu'à un fil.

Finally there's Persée et Andromède, ou le plus heureux des trois. The happiest of the three was the monster, because Andromeda married him, not caring for the famous flop of the light cavalry.

* * *

It is in one of Laforgue's poems that the line "Ah! que la Vie est quotidienne" occurs, the line jeered at by Mr. Simon Nordau, who can see nothing in Rossette's Blessed Damozel. Let me quote for you two of the complaints. I am tempted to copy out the complaint of the King of Thule, beginning:

Il était un roi de Thulé,

Immaculé

Qui, loin des jupes et des choses,
Pleurait sur la métémpsychose
Des lys en roses,
Et quel palais!

* * *

But consider rather the Complainte de l'Oubli des Morts:

Mesdames et Messieurs,
Vous dont la mère est morte,
C'est le bon fossoyeur
Qui gratte à votre porte.

Les morts
C'est sous terre;
Ça n'en sort
Guère.

Vous fumez dans vos bocks,
Vous soldez quelque idylle,
Là-bas chante le coq,
Pauvres morts hors des villes!

Grandpapa se penchait,
Là, le doigt sur la tempe,
Sœur faisait du crochet,
Mère montait la lampe.

Les morts
C'est discret,
Ça dort
Trop au frais.

Vous avez bien diné,
Comment va cette affaire?
Ah! les petits mort-nés
Ne se dorlotent guère!

Notez, d'un trait égal,
Au livre de la caisse,
Entre deux frais de bal;
Entretien tombe et messe.

C'est gai,
Cette vie;
Hein, ma mie
O Gué?

Mesdames et Messieurs,
Vous dont la sœur est morte,
Ouvrez au fossoyeur
Qui claque à votre porte.

Si vous n'avez pitié,
Il viendra (sans rancune)
Vous tirer par les pieds,
Une nuit de grand' lune!

Importun
Vent qui rage!
Le défunt?
Ça voyage.

* * *

And here is the "complainte-épithape."

" La Femme,
Mon ame:
Ah! que
Appels!

" Pastels
Mortels,
Qu'on blâme
Mes gammes!

" Un fou
S'avance,
Et danse.

" Silence ***
Lui, ou?
Cocou."

* * *

But I hear a complaining voice: "What has all this to do with music?" Madam, this young man's prose as well

NOW READY. ALBERT MORRIS BAGBY'S MUSICAL NOVEL,

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as his verse was music. "Belshazzar, the king, made a great feast to a thousand of his lords, and drank wine before the thousand" is more lordly music than any in Händel's oratorio or Guilmant's cantata. Or do you know any composer that has rivalled in combination of tone and thought the closing sentence of Poe's *Shadow*?

* * *

There was music in Boston, however, last week. Pupils of Mr. Charles R. Adams sang in excerpts from operas in Union Hall the 21st. For the sake of record I give the cast:

FAUST, THIRD ACT (GARDEN SCENE).

Margherita..... Miss Adelaide Schirmer
Marta..... Mrs. Cora F. Pike
Siebel..... Miss Mary L. Gickey

Faust..... Alton Faunce
Mephisto..... Manfred C. Parks

GLI UGONOTTI (SCENA AND DUO), SECOND ACT.

Margherita De Valois..... Miss Maude Francis
Raoul De Nangy..... Meriam Bruce

LE NOZZE DI FIGARO, SECOND ACT.

Countess Almaviva..... Miss Gertrude Gardiner
Susanna..... Miss Phila May

Cherubino..... Miss Edith Bradford
Count Almaviva..... George W. Mull

Figaro..... Charles H. Bennett
Antonio..... Edward Broders

GLI UGONOTTI (GRAND DUO), FOURTH ACT.

Valentina..... Mrs. Helen Haynes
Raoul..... Mr. Charles R. Adams

A small but excellent orchestra was conducted with skill and sympathy by Mr. John C. Mullaly.

It would be absurd and untrue to say that all of these young men and women "showed rare promise" and "unusual dramatic instinct." Yet the concert gave abundant proofs of the talent and experience of Mr. Adams in leading pupils in operatic paths. Mr. Adams, as *Raoul*, displayed to advantage the admirable qualities of his heroic part and that "grand style" in song which is, alas, becoming so rare on the operatic stage.

Miss Maude Francis made a marked impression. In the opening aria apparent nervousness led to momentary false intonation, but she recovered herself quickly and sang the music of the Queen of Navarre with purity, brilliancy and intelligence. The voice itself is exceedingly flexible; at the same time it carries without effort on the singer's part, and it is eminently agreeable. Nature was kind to Miss Francis; she gave her a most pleasing face and a graceful figure as well as a voice.

Of the others it may be said that Miss Schirmer, a sister of the late Mrs. Mapleson, was applauded warmly by the large audience, although she suffered evidently from a severe cold. Messrs. Bennett and Parks have voices of more than ordinary worth. Miss Gardiner was fair to look upon; she sang with taste and knew the value of repose. Mrs. Haynes was an imposing *Valentine*.

* * *

The annual meeting of the Oliver Ditson Society, for the relief of needy musicians, was held here at Mrs. Ditson's house, Saturday evening, May 18. After reports had been made with regard to the various beneficiaries from the fund during the last year, the following named officers were elected: President, B. J. Lang; treasurer, C. H. Ditson; trustees, B. J. Lang, A. Parker Browne, Arthur Foote; clerk, Charles F. Smith. Applications for aid can be made to any of the above. It will be remembered that the fund consists of the sum of \$25,000 left by the late Oliver Ditson to relieve destitute musicians. It is not necessary to say that any additions to this, by gift or bequest, would be well given and of great use.

As I understand it, this society is not restricted in its beneficent mission by local consideration or parochial by-law. Surely such a charity should have liberal support. There is no sadder sight than the spectacle of singers or players who once were idols of the public, forgotten: regarded as hopelessly of another generation, passed over by

those that seek instruction. They, as well as many humbler musicians, are often obliged when they know fifty years to live by means of the contributions of the charitably disposed.

PHILIP HALE.

Boston Music Notes.

BOSTON OFFICE OF THE MUSICAL COURIER,
17 Beacon street, May 25, 1895.

Elsa F. Sherwood, daughter of Mrs. Wm. H. Sherwood, has just returned from abroad, where she has been studying with Theodor Leschetizky. Miss Sherwood expects to return to Europe later in the season and continue her studies under that great master.

Mr. H. Gittus Lonsdale, baritone, gave a subscription recital recently at the Copley Square Hotel. He was assisted by Miss Lizzie Trinder, Mr. Frank A. Kennedy, Miss A. Loveland and Mr. Bertram L. Shapleigh. The program was a carefully selected one and Mr. Lonsdale was heard to advantage in his numbers. Two ballads, *Fetters of Gold* and *Good Night*, were sung by special request.

Mr. H. E. Holt, of Boston, has just been giving a lecture in New York on Music in the Public Schools. Mr. Holt is the principal of the Summer School of Vocal Harmony which is held at Tufts College every summer, this being the twelfth season. The school opens in July. Mr. Holt is also a teacher of music in the public schools of Boston. In fact the whole family is a musical one, for Mrs. Holt is a fine singer and also a well-known vocal teacher, while their daughters are both musical, one being an excellent violinist, the other a pianist.

On Friday morning there was a lecture by Dr. J. Warren Achorn on *The Anatomy of the Throat and Vocalization* before the pupils of Mr. Lyman Wheeler at his studio on Tremont street, which was greatly enjoyed by those present.

On Monday morning four of Mr. Wheeler's pupils, Miss Sylvia Hall, Miss Helen Ormsbee, Miss Jennie M. Thurlow and Miss Mae Witter, gave an impromptu musicale for a friend of Mr. Wheeler's. The young ladies sang solos, duets and a quartet from *Eli*, and Miss Thurlow, who is also a pupil of Mrs. Carlyle Petersilea, played one of Chopin's most difficult compositions. Miss Ormsbee is the soprano of one of the suburban churches near Boston. Miss Hall will possibly be heard in light opera this summer, unless she decides to go abroad for a few months of recreation. It was a pleasant morning and the young ladies received many compliments upon their fine singing.

There was a faculty lecture by Mr. C. L. Capen at the J. E. Daudelin Music School on Friday evening, the subject of the lecture being *Musical History*.

Mr. Louis C. Elson has arranged to teach at the summer term of the New England Conservatory of Music. He is now booking dates for next season's lectures, and in November will make a tour of Canada.

The orchestra class of the New England Conservatory of Music, Mr. Mahr instructor, will give a concert this afternoon at the Boston Art Club, assisted by the wind instruments of the *Fadette Orchestra*. This concert is given by invitation of the Art Club, some members of which heard the orchestra play at Association Hall recently.

Mr. Anthony Stankowitch, of New York, will have charge of the summer school of the *Virgil Practice Clavier*, and will probably be heard in concert during his stay in Boston.

The Manchester, N. H., Music Festival closed last evening, having secured a brilliant artistic and financial success. It is decided that the festival will be an annual feature in Manchester hereafter.

Miss Gertrude Franklin sailed for Europe to-day in the steamer *Cephalonia* from this city.

A notable musical event on the evening of Decoration Day will be the piano recital to be given at Eliot Church,

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Newton, by Prof. Carl Baermann, for the benefit of the Nomantum Industrial School. The program will include compositions of Bach, Beethoven, Chopin and Liszt.

At the studios of Mr. William Ordway Partridge in Milton on Monday evening Mr. Andri Irsay de Irsa will give a musicale at which his own compositions and those of Liszt, Beethoven and Mendelssohn will be played.

The second annual concert of the Roxbury Musical Society will be given in the Union Hall on the evening of May 28. An interesting program of choral and solo music is provided, and the club will be assisted by Mr. Alcide de Andria. Mr. F. W. Wodell is leader of the society's chorus.

The committee in charge of the concert at the Boston Theatre to-morrow evening in aid of the Carney Hospital have succeeded in arranging with Miss Maude Ingle Francis, the singer who appeared at Mr. Charles R. Adams' operatic musicale a few evenings ago, to sing on that occasion. The other soloists are: Miss Lillian Carlsmith and Messrs. C. Hay (basso), I. Schnitzler (violin), H. Schuecker (harp) and E. M. Heindl (flute). The entire Music Hall promenade orchestra, under the direction of Mr. A. de Novellis, will also contribute to the program.

There will be a concert next Wednesday evening at the Ruggles Street Church, when Mrs. Humphrey Allen, Mrs. Ella Cleveland Fenderson, Miss Caroline Wolfe, Mr. George J. Parker, the Ruggles Street Quartet and others will sing, and the Boston Women's Orchestra, under Mr. Arthur Thayer's direction, will play, with violin solos by Miss Lillian Chandler; and the whole concert will be under the charge of Mr. Homer Norris, who will play the big organ with the orchestra.

Mme. Roderick on Voice Classification.

THAT "few realize the importance of voice classification" is true as stated by Mme. D'Arona, but the greater difficulty lies in the fact that so few are able to rightly classify voices even when they realize its importance. That a voice should never be classified until several lessons have been given presupposes a great lack of experience or that the teacher is very slow in recognizing the qualities which alone determine the classification.

If the first few lessons are of more benefit to the teacher than to the pupil then it is but just that the teacher should pay the pupil for the benefit he or she is deriving from the experiment, and when the teacher is able to benefit the pupil then the order of payment may be reversed. There are cases, however, where one or two lessons should be given before classifying a voice. This is due to the voice having been wrongly classified and educated (?) according to that classification. It has been, as you may say, dislocated, but very soon goes back into place and then shows its right quality. A teacher should know how to do this without any experimenting. Persons who have never studied often make a mistake in classifying their own voices, simply because they admire a certain quality of voice and they practice or try to sing the songs belonging to the quality of voice they admire.

When beginning their studies they calmly inform the teacher they have a soprano, contralto, bass or tenor voice, as the case may be. Occasionally the teacher recognizes the mistake, but very often the opinion of the applicant suffices for the ignorant teacher, and the work of destruction begins. As an example: A young lady came to me to have her voice tried, and, noticing red marks on her throat, I asked her the cause. She replied: "I have been using mustard to draw out the pain that I always feel after singing." She informed me that she was a contralto, and I proceeded to investigate. She was able to produce the lower tones belonging to a contralto voice by a strong muscular contraction, which caused the pain in her throat, and the result of all this suffering was a throaty, harsh, disagreeable sound.

At the close of my investigation I told her, to her great disappointment, that she was a soprano without a trace of a contralto quality. She returned to her teacher and told him what I had said. "Well," said he, "let me see," and for the first time, after having taught her for two years, he tried to understand what her voice was. Finally he said: "I think Mme. Roderick is right; but you must remember it was not my fault, for when you came to me you told me you were a contralto." She has been studying with me now for two years and has had no further use for mustard (Miss Jennie Bouton, Stamford, Conn.). An endless number of similar cases might be cited.

The voices most difficult to educate are the tenor and contralto. The contralto is the rarest of all voices, and the great error in this country (or any other) in classifying voices does not consist in mistaking a *dramatic soprano* for a *contralto*, but in taking a *mezzo-soprano* for a *contralto* (and the great majority of so-called contraltos are mezzo-sopranos) or a *dramatic soprano* for a *mezzo-soprano*. A voice should always and not generally be classified by its quality and not its range.

Madame Alboni, the greatest of contraltos, was not a pupil of the "ignoramus Lamperti," as Madame D'Arona evidently believes, but of Rossini. She was born of dis-

tinguished parents in Forli, and she was hardly fifteen years of age when she went to Bologna and sang for Rossini—being even then a good musician and having from her tenth year been able to read any music at sight. Rossini was so enchanted with the intelligence of the child that he at once offered to give her instruction, he being at that time director of the conservatory at Bologna. For five years the composer worked to perfect her astonishing organ.

When he judged her ready she made her first appearance before the public at La Scala Theatre, Milan, 1843, in Donizetti's opera *Lucrezia*. Her success was overwhelming, and as one critic wrote of her: "In listening to her one is tempted to believe that study has never striven with her throat, and that she came into the world trilling, running scales and nightingaling like a bird."

118 West Forty-fourth street, EMMA RODERICK.
New York.

The Logical Outcome.

Editors *The Musical Courier*:

YOU can scarcely fail to be impressed with the following modest sketch of the abilities of a most remarkable man, one, unhappily, too little appreciated, and you will be performing a great work in bringing it to the notice of the public.

Mr. Gnohow Wardoff Jones, having faithfully studied the construction and artistic technic of the piano, and being thus able both to tune his piano and afterward play accompaniments on it; having consumed many years and all his brain force in the acquirement of medicine and surgery; having taken the prize of spelling and English epithets in some of the most celebrated European universities; having learned the abstruse and well nigh obsolete art of smiling in seven different languages; having published three books and had his name and address recorded in the *Encyclopædia Britannica* and one other encyclopaedia, and having ascertained that his ancestry dates back—in pure strain—as far, at least, as Jubal, the father of the lyre; having done all this and even more, Mr. Jones feels that he is now thoroughly qualified to offer himself to the American nation as its vocal teacher.

The training of the voice is such a complicated enigma, involving such a variety of outside knowledge, and tone production itself being of such a delicate and sensitive nature as to shun all direct inquiry and contact of study, Mr. Jones has found himself obliged to avoid the unaccountable blunder made by most singing teachers in devoting themselves directly to the voice, and he has confined his studies therefore to another field, which embraces every known science except that of tone production. Correct tone production he has discovered to be the natural and unfailing outcome and result of the aggregate force of all the other sciences.

Mr. Jones begs to state that one of the chief beauties of his method is that everything about it is brand new. The country of its birth is new, its discoveries are all new (those yet to be made promise to be still newer), and its teacher, while not, strictly speaking, new, is fresh.

Another charm of the method lies in its absolute simplicity. It requires but two efforts of parts involved—one of cheek and one of chin; principally of cheek. When these are mastered even originally timid persons have every reasonable prospect of becoming finished artists.

But what constitutes the principal merit of Mr. Jones' method is its adaptability to all classes and circumstances and the immense facilities with which Mr. Jones has provided it for extending over vast area and coming within easy reach of all.

Being scientifically convinced that every American born man, woman and child is not only endowed by nature with a fine voice, but should learn to use it, and realizing the difficulties that must beset so large a nation in being entirely dependent upon one sole and only teacher who naturally cannot himself be in more than one place at one time, Mr. Jones has succeeded (as a result of five years' additional study upon this view of the subject) in establishing a system of complete service by which his method may be taught in all parts of the United States with equal benefit to all classes of persons. To applicants outside of town lessons are given by mail when pupils are content to take their studies leisurely, while for more ambitious students the telegraph and long-distance telephone are utilized with remarkable success.

An abridged form of the method may be found in all the leading dailies and at all the prominent drug stores, while an arrangement has been concluded with Mr. Thomas Edison that no phonographs shall hereafter be marketed without carrying the spoken edition of this abridged form, with vocal illustrations by Mr. Jones himself. City residents may have the morning lesson left every day at any address by the milkman.

As a saving of time for business men and boarding house keepers, lessons may be taken with either morning or evening bath without injury to health; while for the benefit of invalids and persons of indolent habits a system is being expedited by which studies may be conducted in bed. By means of these and other devices it will be readily seen

that a perfect method is within the grasp of every American.

Even death, under this method, is no obstacle to an artistic career; for by virtue of a new discovery, it has burst upon Mr. Jones, like an unwelcome shock, that the dead may sing equally well with the living.

However, in the event of death Mr. Jones' personal services are required, for (the possibilities of the method having all not yet been fully discovered) dead pupils must, for the present, submit to having their vocal cords manipulated by a living person; and Mr. Jones thinks best to be himself the performer, not only on account of superior knowledge, but because he has for that very purpose spent ten additional years in overcoming a dread of corpses. No extra charge, however, will be made for posthumous tuition.

As to terms in general Mr. Jones feels the subject is almost too delicate to be broached, as his aim has always been to devote his services without question of recompense to the grand cause of humanity.

However, every man being entitled to at least his daily bread as the reward of his labors, Mr. Jones feels justified in accepting a merely nominal sum per quarter from each pupil, as a means of covering postage, business arrangements, advertising schemes and incidental expenses.

The method assures the perfection of artistic development in one year, minus one day, seven hours and three minutes, from date of first lesson.

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For further particulars address

Mr. Gnohow Wardoff Jones,
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Old Songs Called New.

JAMES T. KELLY, who sings *Pretty Mamie Carey* in Dan'l Sully's Corner Grocery, is undoubtedly the first to have made use of the song in America, and it is doubtful if there are many people here who have heard it before. It is of interest to know, however, that the song was printed in an almanac in Ireland nearly half a century ago. This is a case similar to the one which involved the singing of *Pins and Needles* by the Dozen. Gus Williams introduced the song here as being new, when for a fact it had been worn to skin and bones in Sweden fifty years previous to its American introduction.

Apollo Musical Club of Chicago.—The following is the report of the finance committee of the Apollo Musical Club of Chicago for season of 1894-5:

RECEIPTS.	EXPENDITURES.
Balance from last year. \$2,701.32	For rent of rehearsal
From annual dues.... 2,100.00	halls..... \$1,010.00
" initiation fees.... 370.00	" printing..... 240.50
" rent and sale of	" music..... 541.58
music, &c..... 81.10	" library rent and
From sale of tickets... 12,630.00	expenses..... 297.12
" Lenten concert... 538.75	For postage..... 290.44
" advertising on	" sundry expenses..... 40.54
program..... 612.54	" advertising..... 886.85
From interest (bank)... 44.56	" salaries..... 4,091.00
Total receipts..... \$10,089.37	concert expense..... 7,970.85
	Lenten concert..... 533.17
	Balance..... 3,187.27
	\$10,089.27
MAY 8, 1895.	Net gain..... \$485.95
CORRECT:	
ARTHUR HEURTLEY,	FREDERICK J. WESSELS,
ANGUS S. HIBARD,	Secretary.
GEO. F. WESSELS,	
Finance Committee.	

TAFT ORGAN CONCERTS.



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THE MUSICAL COURIER does not have any free list, and its complement of exchanges has assumed such proportions that it is impossible to make any additions thereto.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

It is not always possible to fill orders for back numbers of THE MUSICAL COURIER upon the day of their receipt, because in many instances the edition is entirely out, and it is necessary to wait for such returns as may come from the distributing agencies. Each order is entered in its turn and filled in its turn, but delays are at times unavoidable.

If any of our readers are unable to purchase the current issue of THE MUSICAL COURIER at the news stands, book stores, or at any place where periodicals are offered for sale, we consider it a favor if they will notify this office, giving the address of the store or stand and the date on which THE MUSICAL COURIER was asked for.

UR front page this week is devoted to the dramatic countenance of Emma Calvé, who revisits this country next season.

THIS paper six weeks ago was the first to announce the engagement of Marcella Sembrich by Abbey & Grau for next season's opera at the Metropolitan Opera House.

THE prospected series of cheap popular concerts to be given in July at the Madison Square Garden has but one serious drawback. Concerts of any sort never succeed in Madison Square Garden during the heated term. The Thomas, the Damrosch, Sousa, the Seidl did not, although Mr. Seidl made money the first season. Even the popular Gilmore concerts dropped off during the last season. As a matter of fact the New York citizen will not remain under a roof while the dog star reigns, especially when he can listen to good music at the seashore.

THE Sun makes more editorial mention of musical matters than any of the great New York dailies. We were gratified to find the following on its editorial page one day last week:

It is with satisfaction we welcome that eminent master of the harmonies, Rafael Joseffy, to a new and glorious prospect in life that of entering upon the enjoyment of the rights and privileges of American citizenship. He has cast off his allegiance to the Austrian monarchy; he stands at the portals of the sanctum of liberty; he will soon be able to claim the American flag as his own. Proud, indeed, must be his thought. Hereafter the tones and evermore the melody of his piano will be sweeter and more stately. Hereafter he will play upon it in a way that was impossible for him while he was under the Austrian yoke. His hearers, too, will enjoy the better the strains of his spirit moving instrument.

Joseffy has set a good example to all the other foreign born musicians, vocal or instrumental, and to all play actors, whether tragedians or comedians, and to all unnaturalized business men who have come to this country to exercise their talents in hope of reward. It is the duty of all of them, if they mean to stay with us, and to earn their fortunes here, to embrace the great flag of freedom and swear a solemn oath, an oath of the soul, to stand by it in faith and love.

WHY THE CLAQUE WAS THERE.

THE reproduction of Tannhäuser in Paris recalls an anecdote told by Antonin Proust in 1861, the year when the opera was given for the first time under the auspices of Napoleon. The Minister of State, Count Walewski, was so sure of the success of the opera that he commanded the director of the Opera House to dispense with the usual claque on the first night. "Very well, Your Excellency," the director replied, "I will send to you the chief of the claque." When the latter appeared before the count, the order was reiterated that his services would be dispensed with on the night of Tannhäuser. "One question, Your Excellency: who will applaud the Emperor when he enters his box?" returned the indispensable chief. The claque was retained.

THE MUNICH WAGNER SEASON.

THE dates of the Wagner operas to be given at Munich have been definitely settled by Ernest Possart, the manager of the Court Theatre. The operas and the dates are as follows: The Fairies, August 8 and September 8; Rienzi, August 9 and September 9; Flying Dutchman, August 11 and September 11; Tannhäuser, August 13 and September 13; Lohengrin, August 15 and September 15; Rhinegold, August 17 and September 17; Walkyrie, August 18 and September 18; Siegfried, August 20 and September 20; Götterdämmerung, August 22 and September 22. Tristan and Isolde will have three performances: August 25, 29 and September 25; Mastersingers will also be sung three times: August 27, September 1 and 27.

HALIMAH BY ARTHUR RÖSSEL.

THE lyric musical drama Halimah, composed by Arthur Rössel, which had its first representation with Sommer's new opera St. Foix at Weimar recently, has for its subject an Oriental story of much simplicity. Ali, the heir to the Persian throne during the war with the Calif, Haroun al Raschid, is reconnoitering on the borders of the River Tigris, meeting there the daughter of his enemy, the beautiful Halimah, surrounded by her companions. It was a case of love at first sight, and, falling at her feet, he declared his passion. He encounters her later in a bazaar at Bagdad, when he renewed his suit. Halimah consents to meet him in secret, which plot was overheard by a jealous female slave, who brings it to the Calif's knowledge. While the loving pair is indulging in caresses the father, with an armed escort, sur-

prises them and orders Ali in chains. The lovers, falling at his feet imploring pardon; the Calif relents and gives them his blessing. The plot is harmless and unreal.

THE WAGNER OPERAS IN PARIS AFTER TANNHÄUSER.

BETWEEN Cosima Wagner's representatives and the directors of the Paris Opera a contract was signed before a notary authorizing Bertrand and Gailhard to produce after Tannhäuser two other operas of Wagner, The Mastersingers and Tristan and Isolde. It is probable that The Mastersingers will be selected for the first opera to be given. At any rate, the opera cannot be produced before the end of 1896.

VON SUPPE DEAD.

FRANZ VON SUPPE, the "Austrian Offenbach," died May 21 at his home near Vienna. He was a Dalmatian, having been born in Spalato in 1820. He showed much musical ability at an early age. He was a flutist and became a conductor in the Joseph Stadt Theater, Vienna. He studied composition under Seyfried. He began composing in 1844. To-day there stand to his credit 165 farces, comediettas and vaudeville, two grand operas, a mass and a requiem. But it was Boccaccio and Fatinitza which brought him world-wide fame. His overtures are still great favorites, such as Poet and Peasant, Beautiful Galatea and others. He was a fluent, graceful writer without the individuality or the originality of Offenbach. He had, however, on the other hand, more simplicity than Offenbach, and delighted in pleasant genre subjects. His death is much regretted.

NEXT SEASON'S ARTISTS.

THE engagements made so far for next season at the Metropolitan Opera House include the names of Emma Calvé, Marcella Sembrich, Nellie Melba, the De Reszkes, Plançon, Ancona, and of course the invaluable Bauermeister. Perhaps Scalchi will return, and so will Mantelli, the contralto. Eames, Nordica and Maurel are as yet open questions. There is no truth in the rumor that the tenor Van Dyck has been engaged.

Calvé's engagement is a master stroke and doubtless the season will be a profitable one. She will appear in Massenet's Le Cid, the same composer's La Navarraise, in Boito's Mefistofele and, of course, Carmen. She will also sing Valentine in Les Huguenots. Melba will sing in concert until the new year, and then will be heard in opera here. It is said that Calvé will get \$1,200 a performance, but this is probably an exaggeration. Melba wishes to sing Eva, a part for which she is thoroughly unfitted. Seidl and Bevignani are to be conductors. Mancinelli will not return.

PARIS GIVES LISZT ANOTHER SON.

A LETTER from Paris to the Vienna Monday Review says that in the salon of the Champ de Mars a picture is on exhibition, "Italian Bagpiper." While its artistic points are hardly worthy of special mention the striking resemblance of this work by Michael Vallet to the facial traits of Franz Liszt puzzled the jury not a little, and will doubtless create much interest among the visitors of the gallery. The model for the subject was a boathand of Genoa by name of Angelo Giocati-Buonaventura, fifty-six years of age. It was while strolling about the Genoese wharves that Vallet noticed the sparse form of Angelo, whose beardless face recalled to him at once Franz Liszt's.

Angelo consented willingly to pose for the piper, but all questions as to his family extraction were answered with a laconic Chi lo sa? Vallet, by making inquiries in other directions, learned that Angelo came originally from Albano. He took a trip to that place, and after the lapse of a few days wrote a friend in Paris: "Found! Found! The surmise regarding my Angelo is correct. This boathand is without any doubt a son of Countess d'Agoult, whose relations to Franz Liszt are known throughout the world, and was born here in the year 1834. I found a picture of the countess in the home of a sister-in-law of a lately deceased peasant woman, Giocati-Buonaventura. This latter was the nurse and later the woman who had the motherly care of my Angelo. * * *

It happened that at the same time, as if to corroborate Vallet's statement, the Review de Paris pub-

lished an interesting correspondence between Georges Sand and Countess d'Agoult. The latter writes from Albano under date of June 9, 1839: "It was our intention to present our respects to the Sultan this summer, but our trip to Constantinople came to naught. A little fellow that I had the caprice to bring here into the world prevented the carrying out of the plan. The boy promises to a beauty. One of the handsomest women of Palestrina furnishes the milk for his nourishment. It is to be regretted that Franz has again one of his fits of melancholy. [She speaks of Liszt repeatedly in this letter, giving him the pet name *cretin*.] The thought of being father to three little children seems to depress his mind. * * *

The three children being accounted for, the story of Vallet regards Angelo has no foundation in fact, and we would not even mention it if it was not making the rounds of the Continental press.

HOW?

We ought to raise our own violinists, our actors and actresses, our vocal musicians and members of brass bands. We must have plenty of men and women fit for such kinds of business among our population of 70,000,000. The American people have almost entirely neglected these profitable branches of industry. We do not believe it would be necessary for us to import any talent from abroad if we would give proper encouragement to the growth of the home article. By doing this we would retain millions of money in the country.—*New York Sun*.

HOW could we retain millions of money by doing this? Americans will not pay to listen to musical artists who have not first securely established their European reputations, upon which, in fact, their engagements here are based. As Americans will not pay, how is money to be retained? They will pay enormous sums to hear European artists who always finally return permanently to the other side to enjoy the incomes derived from American sources. Why? Because the atmosphere is more congenial to the artist in Europe. He has over there primarily the traditions; then the contemporaneous culture; then the association with equals; then the vast opportunities for greater artistic development.

After a while we shall certainly have a great deal of this here, but we are not yet old enough for it. Good music has been heard only about fifty years in the Atlantic coast cities of this country by a very small proportion of the people, and in the interior cities classical works have not been heard more than twenty-odd years by a very limited ratio of the inhabitants. We have done wonders when the time and the conditions are weighed.

On the continent of Europe the governments take an active hand in the musical scheme of the nation. The only thing the Government here does is to pay musicians the wages of street cleaners, and the result is a collection of brass bands that would in the total be rejected by the Fiji Islanders.

A few brass bands conducted by private enterprise have demonstrated what can be accomplished in that line, but out of a thousand or more brass bands in this country there is none, except these few exceptions, that could find employment in a European circus. They are made up of country boys, not even amateurs, who have not studied music and who have never heard one classical composition—in fact, who would not understand it. In the larger cities a few regimental brass bands with a large foreign contingent play poor popular music very perfunctorily and noisily throughout. There is no money in this department of the profession for American boys.

As a rule our theatrical orchestras are the laughing stocks of the musically cultured theatregoer. That person must of necessity disappear during the entr'acte, for it is not possible to endure the music. When a leader really desires to play something above the average the small body of players, poorly balanced, makes the performance hideous. It is bad enough here and in Boston, but in other cities the theatre orchestra is a nightmare.

There is no living to be made in this kind of occupation by any ambitious American boy. If he should unfortunately drop into the occupation as a result of the study of an orchestral instrument, he will never be able to advance to any position in life that comes under the lucrative occupations. It is machine work and makes an automaton of him, whereas a work requiring mental activity and the development of self reliance might produce results daily obvious among us.

No; the *Sun* makes its usual mistake in this question, for it usually blunders in musical matters when it happens to be sincere. Our people will go to Europe to study music. If they do not care to study they go to Europe in order to return with the aroma of a European débüt or success. It means money

here. A great American pianist, if his name should happen to be John Smith, and if he should happen to shave daily and have his hair cut in decent fashion and his scalp cleaned by a periodical shampoo, could find "no show" here next to a great European, long haired, unkempt, slovenly looking, dandruff pianist named Ollabollosky or Tchernibang—all other things being equal.

We don't do things that way. Our girls do not even care to marry clean Americans if they can get a long haired, whiskered, flabby and unclean titled fraud of a ci-devant nobleman. We are too colonial yet. Give us time, however, and it will all come the right way. Don't hurry.

No artist can make money without a business manager, and no business manager will take an artist in hand unless he has first acquired a European reputation. Hence the money ultimately goes to Europe, and the *Sun* can show us no way to divert it or keep it here.

We will not even pay for English opera in this English speaking country. We will pay for Italian, for French, and as has just been demonstrated, for German opera; but English opera—yes, we might pay, provided the company was organized in England and consisted of foreign singers.

A VERBAL SHIBBOLETH.

THERE is always in vogue among the dilettanti one single popular term to characterize the musician's skill, a shibboleth which passes from lip to lip and is supposed to typify the highest and best to be looked for in a performance. Not long ago the favorite term in the case of an instrumentalist was "technic"; to-day this has given place to "temperament." In the world of singers we hear nothing from first to last but "art."

Only a few seasons ago, when the piano, violin or 'cello player was acclaimed primarily for his technic, the blinding use of the term raged abroad like a fever. "Heard So-and-So play? Marvelous technic!" was the current jargon; or, "Haven't heard the new violinist? Ought to go. Technic simply astonishing!"

This covered everything. As far as the echo of general criticism went, the be-all and end-all of an artist's success lay with his fingers.

But now we have changed all this. Technic is no longer the leading vogue. It is temperament. We do not assert that technic is forgotten, but it is no longer the cry of the cult. Everything is temperament. "Ah! but the temperament," they exclaim, should any narrow-hearted technician enter a dissentient voice, "the superb temperament." Or "no temperament" is the cry raised, and by one or the other the artist is supposed to stand or fall. The jargon filters down through the masses who can't tell the difference between technic and temperament, but who slavishly follow the sign on the standard, whatever it may be, and adapt their views accordingly. Temperament, only temperament is the note of the hour, until the duly balanced few who grew sickened of mechanism in the technic-crying day are now growing full as weary of the everlasting repetition of soul.

Ignace Paderewski was the first soloist who left the air here rife with "temperament." And little did this piano monarch, with technic and temperament to match, know the fume and pothor he was leaving behind him. Before Paderewski a violinist like César Thomson would have probably had a huge success. Thomson had a colossal technic, but a cold temperament. Ysaye had a glowing temperament, a beautiful and brilliant technic, but far removed from the giant power and astounding facility of Thomson. Both played here at the same time, and what success was achieved Ysaye had. Ysaye deserved it, but except from an elect few, themselves artists and musicians, Thomson never got the credit he deserved. And it is equally true to infer that with an infinitely lesser technic than he possessed Ysaye would still have made the same success.

Because he was accredited from the beginning with the incantation of the period, "temperament."

Around the opera house during the season just over the cry of "art" was utterly fatiguing and misleading. "That singer's voice is full of holes" would be justly remarked. "Ah yes, but the art!" the cult would reply. Another singer's organ would be properly alluded to as absent. "But what an artist!" they would say. Another singer would be cited as having a voice of magnificent power. "No artist," the wiseacres would say with wagging heads. Singers would alter or cut phrases lying in high register

which should easily come within the due range of their voice, and their "exquisite art" would be lavishly commented upon. The art which conceals deficiencies was pretty often as much in evidence as the art concealing art, but the cult had stuck the label in the beginning on certain singers, and could not take it off because it might not exactly know where else to put it. The pet jingle of the miserably abused elastic term "art" had to ring around the lobbies and corridors. The dilettanti must have their war cry, and no one can presume to criticise a singer in these days of grace who cannot look you in the face and state decisively "They have or they have not 'art'."

When some one fixes you with their eye, and says, "Sings! He is an artist," they intend you to understand that this means much. So it does, so long as the true significance of the term art is not perverted. Art, as we understand it, means the perfecting and turning to the highest use the resources of nature. We can conceive of no art without question of matter, and if the singers who are pelted with the term "artist" so gratuitously, base their claims on the fact that they have learned carefully to cover up the lack of this same matter we would think that song-charlatan or some other term of that kind might fit them better.

There were certainly many instances in opera this past season when the vocally hungry would willingly have craved with my lord Hamlet, "more matter." "But" would cry the cult "have you not art?"

We are tired to death of this art jargon, its misuse and abuse, the stretch to which it is put to cover up weakness and the way in which it is stuffed into the ears of the indiscriminate and credulous to atone for shortcomings they feel but cannot analyze. Every eccentricity, divergence or even absurdity is hauled beneath this pulled-to-pieces mantle. In going to hear so-called "artists" we may form no conception beforehand as to what simulacra may be offered us. The term "art," like "temperament," fills the air, rippling forth with the most perfect freedom from the mouths of the unknowing.

What the dilettanti would do without their jargon there's no telling. After the universal term "art" and the comprehensive ones "technic" and "temperament" there are no all-embracing terms left. But surely this world of fair-sounding mouthers will by-and-by hunger after a new shibboleth. There will be then nothing left for them except some feature of a performance and such may become a satisfying peg. Therefore we should not be surprised if a little later we should hear the instrumental atmosphere resound with some term like "legato" or "crescendo" or "attack." "Attack" sounds well, and mayhap in a season or so we shall have it: "Heard So-and-So? Admirable attack," or "Poor pianist, miserable attack." "Sostenuto" would do very well for the vocal world, and "But what sostenuto!" or "No sostenuto" might be made comments to make or break a singer's popularity.

But we must have something, and so long as everything is hammered out of its original design it little boots it what. It would after all be a relief to give "art" and "temperament" a rest, coining the new shibboleth from terms of lesser import.

JOHAN HERMAN SCHEIN.

JOHAN HERMAN SCHEIN, by Arthur Prüfer, published by Breitkopf & Härtel, Leipsic, is a new work the value of which cannot be underrated. The author acknowledges that the late Philipp Spitta gave him the incentive to take up the study of Schein, which enabled him to publish the work before us. It is a complete biography of the contemporary of Heinrich Schütz and Samuel Scheidt, the three great S's of the seventeenth century. What makes the work the more interesting is a bibliography of his worldly and sacred compositions.

Johan Herman Schein did more than any other composer to shape German music after it had been under the influence of the Italian masters, and the biographer finds the work of this musician influencing the great development of the art to the time of Bach and Händel. Italian music, the sweet songs, the rhythmic beauty of the dances, had captured Germany, and it was the aim of every artist to visit Italy. All, however, could not indulge in the luxury, and Schein was one of these. He never was on Italian soil, unlike Hans Leo Hassler and Heinrich Schütz, who were privileged to sit admiringly at the feet of the two great Gabrieli at Venice.

He accepted the Italian ideas and proved with the

above two masters and Michael Praetorius a propagator of the Italian art in Germany, while not surrendering entirely to the brilliancy of the Italian art luminary. He recognized, as a true artist would, the danger which threatened German poetry and music; he pushed through the foreign forms, gave them depth and amalgamated them with the polyphony of the sixteenth century, creating new and more finished forms. He gave to a foreign body a German mind. The musical forms which chiefly owe a partial or a new existence are the choral arrangements, the motette, the madrigal, and, in conjunction with Schütz, the so-called sacred concert. The worldly music owes him the song of several different voices and for special instrumental music the canzone and suite.

Johan Herman Schein was born in Saxony, January 20, 1586, according to his own statement. He studied law, but his musical talent broke through all the barriers, and we find him composing and publishing his first large work in 1609, entitled *Venus Krantzlein*. He was active as cantor of St. Thomas, in Leipzig, and his works are scattered among collections. Arthur Prüfer gives a careful and highly interesting review of Schein's compositions, also some of his letters and correspondence. Schein died when only forty-five years of age. The work of A. Prüfer is certainly a valuable contribution to musical literature, and will aid much in dispelling the ideas of readers who heretofore believed that Germany during the seventeenth century was in chaos as regards musical art.

RUBINSTEIN'S CHRISTUS.

OUR Mr. Otto Floersheim left Berlin last week to attend the initial performance of Rubinstein's *Christus* in Bremen last Saturday. The following cablegram was received by THE MUSICAL COURIER ON Sunday last:

BREMEN, May 26, 1895.

Despite the many beauties of the score, the fine book and the many impressive stage pictures, *Christus* only achieved a moderate success. Rubinstein's idea of sacred opera is a chimera after all. O. F.

This cable but confirms our original impression that Rubinstein lacked the dramatic stuff that makes the operatic composer. It was his life-long dream, and, alas! for the vanity of human endeavor, it was a dream that will never be realized.

Thomas' Wisconsin Concert.—The May concert of the Madison Choral Union, Prof. F. A. Parker conductor, took place in the Armory Building of the University of Wisconsin at Madison, Wis., on the evening of May 3, the attraction of the occasion being Theodore Thomas, with his Chicago Orchestra. An appreciative audience enjoyed a carefully selected program.

Scharwenka Conservatory.—Emil Gramm, the director of the Scharwenka Conservatory, gave in the parlors of the institution on May 20 a student composers' evening with the pupils of Guenther Kiesewetter, assisted by Mrs. Emil Gramm, vocal; Mrs. Ernst Thiele, vocal; Arthur Laser, violoncello; Emil Gramm, viola; Richard Arnold, violin; Eugene Weiner, flute; Alfred Warsha, vocal; Miss Jeanie Benson, violin; Miss Helen Collins, violoncello and piano, and Claude J. Holding, violin. The concert was crowded with enthusiastic listeners, who gave the compositions much attention and applause. All of the essays contained much that is encouraging, and some showed exceptional talent. After the concert the pupils of Mr. Kiesewetter presented him with a laurel wreath.

Gertrude May Stein.—The appearance of the favorite contralto Gertrude May Stein at the Indianapolis Festival was an occasion for friendly demonstrations, which she merited to a high degree. The Indianapolis *News* of May 17 has the following:

Miss Gertrude May Stein's appearance on the stage was the signal for a burst of applause, in the midst of which the chorus rose in their seats and pelted her with flowers. Nearly every member of the chorus had a handful of "snowballs," and the big white blossoms fell around her and covered the stage at her feet.

Miss Stein was the object of much favorable criticism. She has grown in the public esteem, and at one time last night while singing with Nordic rose to such heights that the audience broke into applause distinctly intended for her.

The *Ohio State Journal*, of May 21, speaking of the festival held there, says:

Miss Stein chose for her first number a scene from the *Jungfrau von Orleans* of Tschaikowsky, which she sang with such brilliancy and power as to evoke a burst of spontaneous applause, a somewhat notable feat when one remembers the singular lack of warmth in the greeting of the average concert audience to the great artists whom they have from time to time been privileged to hear. Miss Stein has a voice of wonderful range, distinctly mezzo soprano in quality, but capable of soaring to the higher realms of the soprano, and of descending to a genuine contralto register without effort or break. Her second number was the *Habanera* from *Carmen*, the song made famous in this country by Minnie Hauk, but which received an unquestionably fine rendition by Miss Stein. To a prompt and decided recall Miss Stein responded with a song accompanied by Mollenhauer on the piano, her best effort of the evening.



"LE PIANO QUE BAISE UNE MAIN FRÈLE."

The keyboard, over which two slender hands float,
Shines vaguely in the twilight pink and gray,
Whilst with a sound like wings, note after note
Takes flight to form a pensive little lay
That strays, discreet and charming, faint, remote,
About the rooms where perfumes of Her stray.

What is this sudden quiet cradling me?
To that dim ditty's dreamy rise and fall?
What do you want with me, pale melody?
What is it that you want, ghost musical,
That fade toward the window waveringly
A little open on the garden small?

PAUL VERLAINE.

THE little Verlaine poem is Englished by Gertrude Hall, who has put forth a volume of translations of the Frenchman's verse (Stone & Kimball, Chicago). Translating verse is the most ungrateful task in this task-ridden world of ours. Baudelaire did Poe's prose into French with surprising success, in fact I could name several of the tales which look finer in their new garbing. But verse—what bootless toil, what hopeless labor! If you entrap the sense, the music flames afar; if you imprison the odor, the form is shattered. So with this volume of Miss Hall's. She has not altogether missed the exquisite flavor of Verlaine, but where is the haunting harmony?

The poem beginning "Your soul is as a moonlit landscape fair" is the gem of the tiny volume.

And in their polished basins of white stone
The fountains tall to sob with ecstasy.

Those lines sound Verlainish. Yet I admire Miss Hall's courage. I am not sure but she has done better with her subject than Stephen Mallarme did with Poe's *Raven*. "Dit le corbeau, jamais plus," grates irritatingly on the ear, like sandpaper on colored glass. But the blunter German "Nimmermehr, nimmermehr," has at least has tone. Ah, but music is after all the universal speech. We shudder at Dvorák's Slavonic rhapsodies and melt with a Chopin mazourka, and German music is a heart-familiar idiom; Grieg speaks as a friend, and who can withstand the accents of Bizet? Ah, your musician is your only cosmopolitan!

The author of the Scherzo in B flat Minor, the musical story I reviewed some weeks ago, is a woman, D. Higbee her nom de guerre. She is a Mrs. William Gepert, of Atlanta.

"When all fruit fails, welcome haws." So runs an early English saw. The berries last week were not of fine size or flavor, but in a fast receding season they were welcome. Nothing new held the boards, so I perforce listened to Sir Julius Benedict's *The Lily of Killarney* at the Grand Opera House. The book, sired by Dion Boucicault, was an adaptation by John Oxenford, an English man of letters, who will go down to fame not as a playwright, nor yet a librettist, but as the English discoverer of Arthur Schopenhauer, the pessimistic philosopher. Even the *Colleen Bawn* was adapted from Gerald Griffin's play, *The Collegians*; but I must stop clue weaving, for every play is a palimpsest, its past incarnations lurking beneath every sentence.

Frankly I did not find the *Lily of Killarney* very tiresome, although it is built on the debatable territory, the no man's land which lies between grand opera and light opera. Its story is a comminglement of fun and pathos—that is, Celtic fun and Celtic pathos. But of course you remember the tale, a twice told one nowadays.

The music is penned by a steady, sober hand. There is naught of originality, but there are lots of melodies, and some rollicking tunes. I like old Irish music, and wish Benedict had infused more of its

spirit into his score. If he had lived a quarter of a century later, or rather written nowadays (for he only died in 1885), he would have in common with his contemporaries valued folk song as thematic material, and rifled the treasures of the lyric storehouse of Erin.

An Irish opera has yet to be written. When I heard Villiers Stanford's Irish symphony I said "Ecce Homo," but when I heard his opera built on *The Veiled Prophet of Khorassan*, from Tom Moore's *Lalla Rookh*, I despaired. He was not the man.

Just think of the rich field, and yet unexplored, of lovely lilting tunes which are scattered throughout the Emerald Isle! I cannot, even to this day, hear *The Valley Lay Smiling Before Me* without emotion, and Tom Moore's *The Harp That Once Through Tara's Hall* is a unique specimen of the happy marriage of words and music. But cunning Mr. Moore, of whom Byron caustically remarked, "Tommy dearly loved a lord," never wrote that melody. He heard it and having a slender talent (he strummed fat and sentimental trifles on the guitar to languishing ladies) he merely transcribed what he heard, for Ireland hums with harmonies.

Sir Julius Benedict introduced but sparsely a few characteristic melodies. If he had done what Liszt did for Hungary, Chopin for Poland, Dvorák for Bohemia, Weber for Germany and Grieg for Norway, we would have had an Irish opera. But he did not, and the task remains incomplete.

Some years ago I heard a medley overture on Irish themes. I called the composer, Victor Herbert, the Irish Wagner. Herbert is the man who could compass the task. Irish born, a grandson of a famous Irish poet, novelist and wit, Samuel Lover; a skilled musician with a heart still Celtic at its core, despite his Continental training, there is no man better equipped for the work. But then Herbert is lured by the easy victories and loose blandishments of the muse of comic opera. She is a deceiving, dissolute jade; but once her favor won, honors, or rather ducats, are easy. *Facilis decens Opera!*

If he does not relish the job I will write to George Bernard Shaw, music critic, dramatic critic, Ibsenite, playwright, vegetarian, Jaegerite and Fabianite, to grapple with the problem. Shaw wrote a play to prove his theories of dramatic art, and *Arms and the Man* is a success—not a money success, but an artistic success. George Bernard was luckier than George Moore, who wrote *The Strike at Arlingford*, just to show fat old Papa Sims how a play should be written. But greased as was his machinery, the play refused to budge. It was a dramatic flying machine, and like all flying machines could not fly. Shaw being a musician, and possessing nerve and assurance enough for ten composers, might be induced to write the Irish opera. The idea really fascinates me. I believe that I will write and ask him to do it. He would swim the English channel if he were dared to, being Irish and irascible.

Mr. I. Zangwill is not only one of the strongest novelists England can now boast of, but he is a charming, a witty raconteur. Especially delightful is this brilliant young man when he tilts against dramatic shams. You may remember last winter when *The Case of the Rebellious Susan* was produced that I quoted him copiously on the play. He had some correspondence with Mr. Arthur Jones on the subject, and I think came off the victor in the argument. What would Mr. Zangwill say if he were told that some lines in Mr. Jones' pretty paraphrase of *Francillon* were butchered to make a *Lyceum* holiday—to slightly alter Edgar Poe? What would Mr. Jones himself think if he knew that Susan Harabin and Lucien Edensor did listen to that long sermon in Cairo and did not make love at all? Why, it rivals the fig leaves which are reverently placed on statuary by the misguided hand of modesty!

But Mr. Zangwill has great admiration for Mr. Pinero. He praises with just the proper stint *The Notorious Mrs. Ebbesmith*, Pinero's last play, but does not fail to criticize its shortcomings. He writes: "Sex problems are no more necessary to literature than the fine writing which actor-managers still mistake for it," and then proceeds to dissect *Mad Agnes'* character. "Quite another kind of sinner than the

polyandrous *Paula*," says Mr. Zangwill, referring to our old friend Mrs. Tanqueray, née Jarmon, née ???

He declares in the *Pall Mall Magazine* that the stage is still "held by the enemy"; and those of us who look and long for new light—not the stern, cold Aurora in Norwegian heaven; not the Ibsen, but the light which burns somewhere and will herald the coming of the new drama—agree with him. He combats the idea that the new play must of necessity deal with the new woman, *i. e.* the nymphomanie, the degenerate, the Lombrosian woman, the hideous female dreamed of by the Welsh rabbit imagination of poor dyspeptic Nordau. In fact, Mr. Zangwill pooh-poohs the creature so heartily that a rustle of vanishing skirts may be read between his clever lines. He admires Pinero because "he is alone in his recognition of the forces and demands of the *Zeitgeist*." Pinero is contemporaneous, but the spirit of the age has not soured the wellsprings of his imagination. His plays are acrid at times, but at the end there is the dawn of a better day, a richer life, a fuller existence. He knows how hopeless it is to preach or to fabricate smug little stories in Mr. Jones' best manner, for he feels—Pinero feels—the irony, the sadness, the beauty of this life that hems and hums about us. It is all very serious, and it is horribly mocking. He is the only playwright in England to-day who reveals in his work the recognition of the play of social and natural forces, and attempts to lead the drama into wider vistas. I say the only one, because, technically, Pinero is a peer among his associates, and technic of a subtle sort is needful in handling the large problems he attempts.

Mr. Zangwill declares that when *Mrs. Ebbsmith* throws the Bible in the fire he was in a glow; when she burnt herself to snatch it back she left him cold. The *Mrs. Ebbsmiths* he knows are incapable of rescuing Bibles; the *Mrs. Ebbsmith* of Pinero could not even have thrown a Bible into the fire. He adds: "That is a symbolic act, conceivable of a woman about to break with the old conventions; not of a woman who has long since burnt her boats and her Bibles."

Just this much to show you how earnestly Zangwill takes his drama, and also because this scene is pronounced so powerful by some London critics. I suppose if the play is a success here next season churchgoers will vault the bars of prejudice and make up theatre parties just to witness the beautiful vindication of Christianity by Mr. Pinero. After the *Trilby* craze all things are possible. In conclusion Zangwill avers: "I do not suppose our generation has witnessed the production of an original English play with more fundamental brain work."

Strong words from such a man!

When *Trilby*'s tiresome pedal extremities first burst into view I remember calling your attention to the sham stucco style of Du Maurier's story. The bohemian life which is so much praised is as real as the Parisian episode in Mrs. Ward's David Grieve, and the author of Robert Elsmere was indebted to Julien Story for her knowledge of Quartier Latin, or rather, "chat noir" bohemianism. When Mrs. Ward sat for her portrait to Mr. Story she got "copy" from him and found out all about Paris art student life. Of course Du Maurier being a painter did not procure his knowledge at second hand, yet Mrs. Ward's *Bohemia* is more convincing to me than Mr. Du Maurier's. His *Trilby* is a comic opera libretto illustrated in calcium lights.

All this apropos of Zangwill's new book, *The Master* (Harper & Brothers). I confess that I was frightened when the decorative and bulky volume was placed before me. I had read the author's views on the subject of big books like Hall Caine's *Manxman*, and am inclined to the belief that a long novel is a misnomer. But when I finished the book I thought otherwise. The writer has written such wonderful tales of Jewish life that his critics view efforts in other fields with suspicion. Mr. Zangwill, however, declared that he could not live in the *Ghetto* forever, and this fascinating novel is the result. It is the life history of a boy in whose heart burned the sacred fire of art. In the poem you will find this sentence: "Whoso with blood and tears would dig art out of his soul may lavish his golden prime in pursuit of emptiness, or, striking treasure, find only fairy gold; so

that when his eye is purged of the spell of morning he sees his hand is full of withered leaves."

And again: "Ah, but to see the world with other eyes than one's fellows, yet express the vision of one's race, its subconscious sense of beauty, is not all a covetable dower."

This is the keynote of the story, the leitmotif out of which Zangwill has made a lovely symphony of pain, passion and beauty. The artist Matthew Strang fights his way to masterhood in his art. And Bohemia—London Bohemia—we get it in the full. Here is art talk, criticism, argot and jargon. Such witty things are said and such penetrating criticisms of painting, poetry, music and literature are made! Zangwill is indeed "The Master," for he writes an English color-shot by the strain of his Oriental blood, yet delicately modeled and purged from banality. He has painted five or six very vital figures. His painter lives, Mrs. Ward's David Grieve never lived, he only talked type. The London color-note is unerringly struck and the love theme strongly handled.

The author has never been in America, although he is contemplating a visit in the fall. All the more audacious then for him to locate his early chapters up in Nova Scotia—in Arcadia. His dialect is all right, although I wish he would explain what "on-swogged" means. It beats James Whitcomb Reilly. I believe that it is purely a Zangwillian verbal creation.

Read *The Master*. It is a helpful book to all worshippers of art. It shows us not only the way of understanding art, but also how to know ourselves. In The Old Maids' Club Mr. Zangwill has touched musical themes. He knows everything, does this remarkable young man.

Henry Waller, the composer and pianist, sailed for Europe yesterday with two operas in his portfolio. I remember Waller when he was Seraphiel, the boy pianist, a protégé of the beautiful Mrs. Scott-Siddons. His big work is Cleopatra, in four acts, and a one act opera, *Fra Francesco*, a tragic little bit full of strong writing. Mr. Waller goes abroad to see what are his chances of playing his music. I am sorry that he has almost abandoned piano playing. He was a Liszt pupil, a Lisztianer in the master's later years, and his technic and repertory were both noteworthy. But you can't compose and play—that is what composers say.

I don't believe it.

Some one writes us that I did scant justice to Mr. De Koven's opera, *The Tzigane*, that he wrote the music to order for Lillian Russell, and that he had to rush it through at lightning express speed. Then Mr. De Koven did scant justice to himself.

All of those things I took into consideration. Mr. De Koven wrote his music for money. I don't blame him. We all like to make money. Only I don't like the music that comes in that way. Neither does Mr. De Koven. Besides, he is the one to complain about my criticism. He has not done so, being notoriously the most even tempered musician in the world. When he does complain then shall I overhaul my criticism; until then I must counsel patience to my correspondent (a woman). In the meantime *The Tzigane* is doing a big business at Abbey's.

This I clipped from the *Dramatic News*; it is germane to the subject:

THE CRITIC AND THE PLOT.

[In his review of *The Tzigane*, in the *Commercial Advertiser*, my friend Vance Thompson dares to defy public opinion by saying boldly that he understands my plot and that it is good. I am so touched by this that I am driven into poetry.]

I've written opera by the ton,
Some fairly good, some fairly not;
My recompense has now begun—
Vance Thompson understands my plot.

Avaunt traditions of the past!
An era new is now in view;
An opera plot is grasped at last,
And, ye gods, by a critic, too!

I've wrought, with many hopes and fears,
In mystery my plot to wrap;
But where's the use, when there appears
This wondrously incisive chap?

Through labyrinths my story runs,
'Tis drowned in music, too, God wot,
A critic, he? No—Sherlock Holmes,
Because he understands my plot.

Though clever actors and their lines
Are not on speaking terms at that,
With keenest vision Vance divines
What in the deuce I'm driving at.

We, Vance, were brethren of the pen,
In salad days that swiftly cease;
We'd tackle all assignments then
From opera up to "night police."

And now, old pal, desert me not,
In friendship's name I ask of you,
Since you acutely solve my plot,
Oh, won't you let me know it, too?

The social pipe we'll blithely light;
We'll have a bowl—perhaps a lot;
I long to meet again the wight
Who understands an opera plot.

—Harry B. Smith.

Ah, ha! Revenge is sweet, and it is in sight. Max Nordau, who "roasted" every latter-day celebrity in his dyspeptic Degeneration, writes that he has no ambition as a magazinist, but is preparing—oh, joy!—a drama for a Berlin theatre. "Oh, that mine enemy might write a book," say the Scriptures. Here is a chance for Ibsen, Maeterlinck, the widow of Richard Wagner and several other people to be quits with the bearded prophet of Croakdom. I understand that the Ibsen Society of London will subscribe funds to bring down to Berlin Willie Whiskers Ibsen, of Norway. Mr. Ibsen will write the critique and George Balloon Pshaw is to read his copy, supplying vitriolic intercalations. Oh, better that your mother had never borne you, Misogah Nordau! Verily, when the criticised get through with the critic he will be shrunken "degenerate." I wouldn't object to taking a hand myself.

How Mr. Anthony Stankowitch Went to Bradford.

MR. ANTHONY STANKOWITCH, who was to have played at a recital given at the Bradford Academy, Bradford, Mass., on Wednesday afternoon of this week, had an experience that he will not soon forget.

When he bought his ticket at the Union Station in Boston he asked for tickets for Bradford, but it chances that they do not sell tickets to that point, the station being at Haverhill, and the ticket seller handed out Haverhill tickets without saying that they were not the right ones for Bradford. Mr. Stankowitch without looking at them put the tickets in his pocket, but as he was going through to the train he asked the gateman which was the train for Bradford; the man understood that it was Bedford, there being no Bradford on the time table, and directed him to another part of the station.

Upon arriving at track fifteen he asked the gateman there if that was the right train for Bradford, and having found by this time that his tickets were for Haverhill, showed them to the gateman, who said they were all wrong, that he wanted to go to Bedford and that he had just three minutes to change his tickets before the train started; that his only way to get there was to go to Concord and then drive over. So he changed his tickets and caught the train for Concord. Arriving there he found a cabman who would drive him to Bedford in about half an hour, but had never heard of Bradford Academy, which Mr. Stankowitch considered a very stupid thing. But to Bedford they drove and it proved to be a very small village.

None of the inhabitants had ever heard of Bradford Academy, or at least of it in that locality, and after considerable inquiry Mr. Stankowitch found out how the mistake had been made. By this time it was 4 o'clock, the time the recital should have begun, and there was no telegraph station in town. At a quarter after 4, however, a train left for Lowell, to which point Mr. Stankowitch went, and was able to send a telegram from there to Bradford Academy. Then he had to take a train to Lawrence Junction, and again another train to Haverhill, which is only just across the river from Bradford, and finally he arrived at the Bradford Academy. But alas! it was after 6 o'clock.

Mr. Stankowitch returned to Boston in the evening and remained until Saturday afternoon, as the director of the academy hoped to be able to arrange for another appearance. But owing to the many engagements already made it was impossible, greatly to the regret of all concerned.

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MR. EDWARD O'MAHONY, basso, gave a ballad and operatic concert on Tuesday evening, the 21st, at Chickering Hall, assisted vocally by Miss May Matthews, Miss Eleanore Broadfoot, Miss Mabel Van Kirk, Miss Jessamine Hallenbeck, Mrs. Helen O'Donnell, Miss Carrie D. Raymond, Signor Spigaroli and Mr. H. R. Humphries. Mr. Henry Joubert played some violin solos and Mrs. Ida Letson Morgan and Mrs. F. Q. Dulcken were at the piano.

It was a very successful concert. The vigorous musical basso, Mr. O'Mahony himself, was in his best form and was heard in a number of Italian opera duets and trios, and in some quartets and solos of Thomas Moore. The second part of the program was chiefly made up of Irish melody, and Mr. O'Mahony proved himself equally happy in Verdi, Rossini, Donizetti or Tom Moore. He sang with feeling, fire and his usual prodigality of volume, which he holds under good control, and met, of course, with particularly warm applause as the concert giver of the evening, to which he was also entitled by his merits, for Mr. O'Mahony was certainly the star of his own concert.

The other artists assisted him capably, and the affair was generally enjoyable. Mr. Harry Pepper, who was to have sung, was unable to appear, but was replaced by a tenor whose name we could not catch, but who sang Tom Bowling very well indeed.

On Monday evening, the 20th, at the Scharwenka Conservatory of Music, 87 East Sixty-eighth street, the pupils of the composition class of Mr. Guenther Kiesewetter held what they called a "composer's evening," when some very creditable work was brought forward. Among the best was a legende and a scherzo, written for piano and played by Miss Carrie Hirschmann. The legende is a plaintive, graceful little composition, romantic as its title would imply; but the scherzo is built on the classic model, and is carefully and ingeniously put together. The young composer, who is a pianist of strong character and refined conception, played both with remarkable clearness and finish. There was a conscientious piece of work in the shape of a sonata for piano by Helen C. Crane, but it was exaggeratedly long. A song, *Traumerei*, words and music by Emma Hansing, was good, also a valse caprice for piano by Eduard Fleck; and of course the little boy, Arthur Hochmann, was sure to be successful with a fantasy and theme with variations for piano, which he himself played. The concert was really very good.

Some good music prefaced the entertainment given at Mendelssohn Glee Club Hall on Tuesday evening, the 21st, for the benefit of St. Mary's Hospital for Children. Mr. Louis Blumenberg played a cello solo and Miss Louise Gerard and Mr. Albert Thies sang songs of Tosti, Sawyer and others to the enjoyment of everybody. Jennie O'Neill Potter gave Charles Barnard's new monologue *Which?* and in a comedy-pantomime, *Bromo-comedie*, Mlle. Pilar-Morin appeared with others and made her great French eyes, which are a dark mirror of incident and emotion, tell their usual speaking tale.

On Thursday afternoon last a piano and song recital complimentary to Mr. Edward P. Chase, tenor, was given in Holy Trinity Chapel, West Forty-third street, under the patronage of the following ladies: Mrs. G. Bergh Brown, Mrs. Robt. P. Lincoln, Mrs. Prescott Hall Butler, Mrs. Alex. B. Carver, Miss Grace H. Dodge, Miss Kate Bond, Miss Mary Marshall Butler, Mrs. Stanford White and Mrs. Wm. D. Sloane.

Mr. Chase himself sang Blumenthal's *My Queen* with good taste. The other artists were Miss Louise Gerard and Mr. Albert G. Thies, who seem very busy in the concert world; Mrs. J. Williams Macy, contralto; Mr. William H. Barber, pianist, and the young composer Frank E. Sawyer, who was present to accompany some of his charming

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songs, notably a duet for soprano and tenor sung by Miss Gerard and Mr. Thies, which is something more than charming. It was of this duet, *A Night in Spring*, that Dudley Buck remarked "It is the most consistently dramatic duet I have yet looked over, written for the concert stage." It is certainly written with enormous appreciation of dramatic contrast, and is worked up with power to an impassioned climax which stirs the blood. The harmonies exhale the splendid perfume of the night and breathe the love of lovers beneath the spring stars when the atmosphere is warm and full of promise. It is a superb duet, but calls for artists to sing it. Miss Gerard and Mr. Thies sang it admirably, their voices blending to perfection and their mood stirred up to the ardors of the song.

Mrs. J. Williams Macy, who is, we believe, a pupil of Mr. Thies, has a charming contralto voice, both mellow and brilliant in quality, which she uses with skill and taste. She gave great pleasure in a group of English songs. Mr. William H. Barber played with the limpidity and finesse we are accustomed to hear from him a group of his favorite, dainty, minor, romantic numbers, varied by Mendelssohn's scherzo in E minor, which he gave brilliantly. He also played excellently the Wagner-Liszt Liebestod. There was a large and fashionable audience present.

On Thursday evening last the second subscription concert of the Calvary Choral Club, directed by Miss Kate Chittenden, took place at Calvary Baptist Church, West Fifty-seventh Street. The club was assisted by Miss Jessamine Hallenbeck, soprano; Miss Fielding Roselle, contralto; Mr. John Young, tenor; Mr. C. J. Bushnell, baritone; Miss Wilhelmine O. Johnson, pianist; Miss Gertrude Stillman, organist; Master Clarence J. Penney, violinist, and Mr. Paul Ambrose, accompanist. Master Silvio S. Hein accompanied Master Penney very neatly in a violin solo, which was equally neatly played.

The group of singers are all, it appears to us, pupils of William Courtney. They have a distinguishing characteristic highly admirable and equally uncommon—an excellent English enunciation, every syllable is pure, refined and distinct, and this merit can hardly be dwelt upon too favorably. Miss Fielding Roselle and Miss Hallenbeck we know to be old pupils, and the way in which Mr. Young sang *Come Into the Garden, Maud*, was such a good copy of Mr. Courtney himself, that we feel he must be a pupil, too. Miss Roselle sang in her full, resonant, even voice and with great beauty of sustained power a song, *Longing*, by Ambrose, but the singing was better than the song. The voice is pure and satisfying and the phrasing always intelligent. With a light and somewhat ready though sweet soprano Miss Hallenbeck does some neat and dainty work, and was heard in a couple of old English songs, which by reason of the refined enunciation above alluded to as the possession of the Courtney pupil gained immensely in effect. If only every teacher would try to instruct their pupils to tell their song-story with a meaning what a thankfulness we would feel!

The club sang choruses of Pinsuti, Rubinstein, Gaul, Leslie and Dregert, and sang very well under the excessively vigorous beat of Miss Chittenden. There was a large audience, and this pretty, rather luxurious church auditorium had its stage banked with fresh foliage, making a soft green picture.

On Friday afternoon, the 17th inst., at his organ in the First Presbyterian Church, Mr. Wm. C. Carl produced for first time in New York Guilmant's sonata in C minor, No. 5, one of the most masterly and remarkable compositions in the whole range of organ literature. The church was crowded with elect musicians, critics and musical people generally, to hear the performance of the important work, and strung up to the auspiciousness of the occasion Mr. Carl has never been heard to play better.

The sonata is of massive conception and scope, and presents proportionate difficulties in execution. The first movement is an allegro appassionata, bold, sonorous and imposing in its general character. The second, an adagio, presents a marvelous delicacy of contrast, with its fluent, exquisitely graceful opening theme, which, however, consonantly with the entire spirit of the work, is allowed to merge midway in the movement into a second subject of an impetuous, impassioned character. The return is made

to the first flowing theme, which is given in full to close the movement combined with the second subject as a running counterpoint in the bass. This movement was exquisite.

But it is the third, a scherzo, which is altogether unique, and this Mr. Carl played as one in love with his task. It is not gracious and lightsome, but fiery, dramatic and in novel and stirring treatment of form, broken in upon by episodes of impassioned rush and tranquil softness, which produce a most potent contrast. The writing is essentially modern, the color lavish, and when the movement closes with its tremendously agitated coda the effect is something in organ music we feel we have not heard before. The scherzo of the Guilmant sonata is a piece of composition that carries one on with a sweep. Taken separately it would make an admirable concert work, but it would take an admirable player to perform it.

The remainder of the sonata is composed of a recitative and a choral and fugue, allegro, which brings the work to a brilliant close.

The sonata is a masterpiece, rich in idea, superbly vigorous in treatment, richly modern in garb and nobly impressive in its scope. Mr. Carl played it with masterly authority, adapting its massive idea with bold vigor and handling its smooth flowing episodes with skillful delicacy. Technically he was master of the situation, acquitting himself of the great and difficult work of his master with admirable ease.

On Friday evening last at Mendelssohn Glee Club Hall the first public recital was given on the *Æolian* pipe organ, when the following program was rendered through Mr. Votey, who is himself the manufacturer of the Farrand & Votey pipe organ:

Overture, <i>William Tell</i>	Rossini
Alice (Romance).....	Ascher
Overture, <i>Midsummer Night's Dream</i>	Mendelssohn
Intermezzo (<i>Cavalleria Rusticana</i>).....	Mascagni
Overture, <i>Tannhäuser</i>	Wagner
Violin solo—	
<i>Symphonie Espagnole</i> , andante.....	E. Lalo
<i>Concerto Militaire Preghiera</i>	A. Bazzini
Overture, <i>Jolly Robbers</i>	Suppe
Funeral March (<i>Marionettes</i>).....	Gounod
Overture, <i>Semiramide</i>	Rossini
Symphonic Poem (<i>Le Rouet d'Orphale</i>).....	Saint-Saëns

The hall was crowded to overflowing and many were content to stand to listen to a performance by this instrument, which has for some time been a household favorite with many of the most prominent people in the country, and has been flatteringly indorsed by some of the greatest musical artists living.

The nature of this instrument is pretty widely understood. It is not operated by means of a keyboard, as is the ordinary organ, but produces its tones by means of channels of air passing through a perforated music sheet. In this way no finger technic is required, and the *Æolian* may be made to produce a répertoire even by an inexperienced musical person. But it is not nevertheless a completely automatic instrument. The variety of tone is controlled by stops at the performer's disposal, as in an organ, and the tempo can be varied ad libitum by means of a single stop which operates a delicate wind motor.

It is therefore possible that the musician quite as much as those who are uninitiated may take pleasure in the *Æolian*. It furnishes the mechanism without tune or labor on their part, but the tonal color and the varied tempi which give life and character to a performance are still at their individual control through the artistic manipulation of the stops and of the wind motor just mentioned.

It follows then that people of musical taste, unable or unwilling to give time to the study of works pertaining to a keyboard, may through the *Æolian* enjoy a fairly unlimited concert répertoire at home without any trouble. The literature adapted to the instrument is wide and is being continuously added to.

Mr. Votey was able to give an excellent example of what might be evolved from the instrument by an intelligent interpreter. There was abundant variety of color, an admirable power over crescendo and diminuendo effects, and he accelerated and decreased his tempi with much discretion. Everything went well, but the overture to the

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Midsummer Night's Dream was specifically good. The audience testified its pleasure and admiration over and over, and the success of this first recital is bound to bring much fruit in the near future. Listening to a performance by this remarkable instrument one cannot fail to appreciate its large power as an educator and pleasure giver, particularly among the homes of those who want music but who could never develop the technic for a keyboard in any degree equivalent to the performance of music they are capable of enjoying. To such an Aeolian should prove a domestic treasure and to all others an instrument of satisfaction and ease.

On Friday evening last the pupils of Mme. Ogden Crane, assisted by Mme. Ogden Crane herself, Miss Julie Petersen, flutist; Mr. George Washbourn Morgan, baritone; Miss Mabel Hurd, reader, and Ida Letson Morgan, accompanist, gave their fourth concert of the season at Chickering Hall, and their most creditable at the same time. There were a good many choruses sung by the ladies' choral, and the solo pupils who took part were as follows: Lilla Moore, Alice May Sherwood, Agnes Louise Twist, Hattie Diamant Nathan, Lillian Sherwood Newkirk, Lillian M. Stratton, Martha Briggs, Anna E. Jones, Mrs. J. M. Wood, Blanche Harrison and Mrs. Blanche Trevey Bauth.

It was not possible to hear the entire program, other duties dividing attention, but in the first part some excellent voices in a pure state of cultivation were brought forward. The same have been heard before at these concerts. Hattie Diamant Nathan, who sang with flute obligato, by Miss Julie Petersen, the Charmant Oiseau air from David's *Perle de Bresil*, sang it with purity and brilliancy; but we are accustomed to this capable young artist in public. Miss Lillian Sherwood Newkirk sang the Scena and Prayer from *Der Freischütz* remarkably well, with breadth and adequate technic, and Miss Alice May Sherwood, a refined and sympathetic contralto, sang with charm and taste a couple of English songs. Miss Martha Briggs, whom we know to be an excellent young soprano, appeared in the second part and the others were not heard. Those, however, who had been listened to sang purely and with refinement of feeling.

Mr. George Washbourn Morgan sang Bohm's *My All* so well that he had to give an encore, and sang—well, tell it not to Trilby—Ben Bolt. The beautiful little accompanist, Ida Letson Morgan, did her part efficiently as usual.

Mr. Wm. C. Carl opened the program of his twenty-ninth recital on Friday afternoon last at the First Presbyterian Church with a sonata dedicated to him by Carl C. Mueller. Mr. Mueller, if failing to dedicate Mr. Carl any ideas, has not been lacking in furnishing him extremely intricate and taxing work for his fingers. The sonata in three movements, *moderato e marcato, commodo* and *risoluto*, is a most difficult fugue, broken only by the brief *commodo* of the middle movement. It is a good enough contrapuntal study to invert if necessary, but is absolutely devoid of interest apart from its scientific merit. Mr. Carl, however, closed his program by a work of delightful interest, the D minor concerto No. 10 of Händel, which is so rarely played. The cadenzas for this are furnished by Guilmant, and the middle movement, supplying Händel's frequent vacuum marked *Improvise*, is an aria taken from one of the composer's string quartets and inserted by George Best, the English organist. It fits the instrument absolutely, and in tranquil breadth and melodious beauty resembles much the Largo. The entire sonata Mr. Carl played excellently, but showed a particular sympathy with the lovely aria, which was given with beautiful effect.

A pupil of Mr. Carl, Mrs. Laura Crawford, played a toccata in G and a charming, graciously jubilant *Cantilene Nuptiale* by Theodore Dubois, in both showing some power over her instrument and intelligent taste. Mrs. Ida Gray Scott sang Bemberg's Hindoo song extremely well. Her voice is certainly heard to advantage in a church, with its large, round volume. In Native Worth, from *The Creation*, was sung by Mr. Albert G. Thies with volume, dignity and breadth.

Schlosser Dead.—Schlosser, the original *Mime* in Wagner's *Der Ring des Nibelungen*, died recently at Magdeburg.

To Go to London.—All the Coburg company, comprising 150 persons, will appear at Drury Lane next June. They will give operas rarely well sung outside of Germany, like Zellner's *Vogelhändler*, Smetana's *Die Verkaufte Braut*, Loertzing's *Czar und Zimmermann*, Wildschütz and *Der Waffenschmied*, besides Hänsel and Gretel. The most important play will be Sudermann's *Die Ehre*, but they will act also in comedies like *Doktor Klaus* and *Hasemann's Tochter*.

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More Engagements.

THE New York *Herald* on Monday reported the engagement of Helen Bertram by Henry Abbey for next season's opera. Mr. Abbey engaged Miss Bertram (who is Mrs. E. J. Henley in private life) to fill the place of Emma Eames. Of course this is ridiculous, as Miss Bertram is far from being a finished artist like Eames. She has plenty of temperament and a strong, serviceable voice, which she uses recklessly. She has much to learn in the matter of enunciation and acting. That she can be made a valuable adjunct of Abbey & Grau's forces there is no doubt, but she must study hard.

The other engagement printed in the same paper is that of Barron Berthold, the tenor of the Rob Roy company, by Walter Damrosch for his next season of German opera. Manager Whitney declares that he will go to law in the matter, as he has an understanding binding Berthold to him for four years more. But this looks like an advertising scheme.

Just as we go to press comes the information that Mr. Abbey denies having engaged Miss Bertram for next season.

Manuscript Society's Annual Meeting

THE annual meeting of the board of officers of the Manuscript Society of New York met at the St. Cloud Hotel last Monday night for the purpose of electing officers for the ensuing year. These officers were re-elected: Gerrit Smith, president; S. N. Penfield, first vice-president; John L. Burdett, second vice-president; Harry W. Lindsley, corresponding secretary; J. Hazard Wilson, recording secretary; Louis R. Dressler, treasurer; Sumner Salter, librarian.

The committees have yet to be elected by the board of directors, whose names are: Homer N. Bartlett, George F. Bristow, John L. Burdett, Louis R. Dressler, Victor Harris, Robert S. Jaffray, Jr., Harry W. Lindsley, S. N. Penfield, Silas G. Pratt, Sumner Salter, Gerrit Smith, J. Hazard Wilson, Frederick Dean, Henry G. Hanchett and P. A. Schnecker.

The matter of considering the National Congress of Musicians that it was proposed to hold in New York was laid on the table, and will come up for discussion at the next meeting of the board, Friday, June 7.

The Manuscript Society has decided to make an effort to extend its lines during the coming season in various ways; notably to give four public concerts instead of three, as heretofore, and to open its new club house, where the American musician, be he composer or executant or music lover, may find a home.

Mr. Bispham's Brahms Concert.

THE successful way in which Mr. David Bispham gave a concert of the compositions of this famous composer was promptly acknowledged by a letter in which he spoke very highly of Mr. Bispham's choice of selections and arrangement of the program. We take pleasure in quoting below reports from the leading London papers, from which it will be seen that his enterprise and talents are fully recognized and appreciated. Mr. Bispham is now arranging to make a visit home to America after the opera season is over—not, however, professionally—returning in time for the Gloucester Festival.

MR. BISPHAM'S CONCERT.

When Mr. David Bispham hires St. James' Hall, engages artists and issues tickets and programs the result is less a concert than a festivity, success is in the air: one knows that everything will go off charmingly and without a hitch. Mr. Bispham does nothing to dispel the enchantment; he mounts the platform steps with the air of a conqueror—not an overbearing conqueror, rather a conqueror who is flattered when the public comes to see him triumph, but a conqueror for all that. Perhaps this is because he knows and believes in his public, and feels he is among friends. Certainly his public knows and believes in him, and they could not bestow their faith better.

There was a time when one could not say with truth of Mr. Bispham as one may with truth say now, that he is the greatest baritone before the public. He began his career unobtrusively some years ago, singing with Sims Reeves in the provinces and only occasionally appearing in London. Even then his voice was beautifully soft and sympathetic and he sang with unique intelligence, but the voice was lacking in resonance and carrying power—the intelligence was a good deal too evident. One felt the singing to be "clever," and to say this of an art work is to say the artist has something to learn. Mr. Bispham learned that something. After his astonishing feat of singing the part of *Kurwenal* at Covent Garden at a few hours' notice, he began to make equally astonishing strides in his art. His voice acquired "ring," he learned how to make it carry; above all, he learned how to hide every sign of mere cleverness. No living singer puts more sheer brain power into his work, none sings with more apparent artlessness.

On Tuesday Mr. Bispham came on the platform at St. James' Hall and putting some of Brahms' best songs before us sang them divinely; as one who improvised while rapt in the far-away visions of un-

earthly beauty. He sang—and always sings—as though the spirit of the composer had entered into him, whereas the truth is Mr. Bispham always enters into the spirit of the composer. On Tuesday one only regretted that the singer who has the greatest range of artistic sympathies and the widest emotional gamut of our time should have given us nothing but Brahms; but there seems to be a reaction against the hodge-podge type of program; we are all after unity (with due variety) nowadays. It is hard to say whether that is best attained by a limited number of artists, say two, performing a variety of pieces, or by a variety of artists performing pieces by a limited number of composers, say one. Mr. Bispham chose the latter plan, and we dare not grumble. Variety he had in the artists who were anxious to sing and play for him, and if his search after too obvious unity show him to be essentially modern, on the other hand he showed himself a perfect artist in all he sang. And when we have a great artist we must thankfully accept him as he is.—*Saturday Review*.

The idea of celebrating the birthday of Johannes Brahms by a concert consisting of his compositions was a decidedly happy one, and the experiment, carried out yesterday in St. James' Hall, was a complete success, the room being unusually full. Granted the conditions of a chamber concert, and the natural predominance of vocal numbers, it is difficult to see how a more representative program could have been devised.

The concert giver in his first group of songs confined himself entirely to compositions almost unknown, even to the composer's professed admirers. The fine *Von waldbekränzter Höhe* and the ardent longing of *Sehnsucht* must have come to many of the audience as a new experience, and Mr. Bispham's singing of *Willst du dass Ich Geh* and *Verrath* was beyond all praise. Later in the program he made a great impression in three of the most beautiful of the Magelone Lieder.—*The Times*.

As a Brahms singer Mr. Bispham has the indispensable earnestness, the distinction of delivery which sets off the distinction of the music and the capacity of strong expression. The successful result of the concert was due mainly to the music of course, but in a certain measure to the shrewd arrangements of the responsible artist, who not only varied the program as much as under the conditions was possible, but enlisted performers to whom the public always gives a willing ear.—*Daily Telegraph*.

Mr. Bispham, as becomes a thorough artist, had clearly made it his aim not to exploit Brahms from a baritone point of view, but to frame a program which should be thoroughly representative of the chamber music of that master.—*Daily Graphic*.

Mr. Bispham proved once more the ease with which he can pass from one style to another, and his commanding dignity in all.—*The Star*.

It is Mr. Bispham's intention, if all goes well, to give during the winter season, early in December, January and February, three popular concerts, chronologically arranged, which, though primarily intended for the information and pleasure of young people, will undoubtedly appeal to the entire music loving community, for at the first it is proposed to give examples of the music of the sixteenth and seventeenth centuries, with the aid of the instruments in use in those times; at the second, English music of the eighteenth and nineteenth centuries, including several of the masterpieces of madrigal and part song writing; while at the last the program will consist of selections from the works of the most notable composers of all schools. It is hoped, and confidently expected that every support will be given to this series of recitals by all who have at heart the welfare of the art of music.

This was the program:

Trio in E flat (The Horn Trio)., Miss Davies, Señor Arbos and Herr Paesch

Songs—
Von waldbekränzter Höhe.....
Nicht mehr sur dir zu gehn.....
Willst du dass ich geh?.....
Sehnsucht.....
Verrath.....

Songs—
Es träumte mir.....
Ständchen.....
Meine Liebe ist grün.....

Piano solos—
Ballade, G minor.....
Intermezzo, A major.....
Capriccio, B minor.....

Songs for alto voice and viola—
Gestilte Sehnsucht.....
Geistliches Wiegenlied.....

Choruses for female voices, horns and harp—
Der Gärtner.....
Trenns Tod.....

Songs from Die schöne Magdeline—
Wie soll ich die Freude.....
Ruhe, Süßsliebchen.....
Wie froh und frisch.....

Quartets, op. 112.....
Der Liedes of The Magpies, Horns, Herr Paesch and Mr. Bushby, Harp, Mrs. Berzon.

Accompanist, Mr. Henry Bird.

Mr. David Bispham.—Mr. David Bispham, whose most artistic singing, versatility and general intelligence have been so widely recognized, has been selected as one of the baritones for the Leeds Festival.

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Jungnickel at the Garden.

THE series of promenade concerts at Madison Square Garden opened auspiciously on Tuesday of last week under the direction of Mr. Ross Jungnickel, whose enterprise in gathering together this orchestra of eighty-five musicians and challenging New York approval has been well justified by his sterling abilities as a conductor. The programs for this first week have been arranged with variety and novelty, keeping in view the tastes of all classes of music lovers. The heaviest were none too heavy for summer night, and the lightest none too light for the appreciation of educated musical people. Subjoined are those of the first four evenings, which will be found typical:

Tuesday Evening, May 21, 1895.

Grand March, from Queen of Sheba.....	Goldmark
Overture, Festival, op. 51.....	Lassen
Symphonic poem, Les Preludes.....	Liszt
Norse Folk Songs and Dances (first time).....	Söderman
Overture, Tannhäuser.....	Wagner
Prayer and Angel's Pantomime, from the fairy opera Hänsel and Gretel (first time).....	Humperdinck
Intermezzo, Forget Me Not (first time).....	Macbeth
Suite, Fairy Scenes.....	Massenet
Cortege, Ballet, Apparition (horn solo, Mr. Xaver Reiter), Bacchanale.	
First Rhapsodie, op. 17.....	Hallen
Waltz, Morning Journal.....	Strauss
Norwegian Artists' Carnival.....	Svendsen

Wednesday Evening, May 22, 1895.

Cortege Soiennelle, op. 50 (first time).....	Glazounow
Overture, Phedre.....	Massenet
Prize Song from the Meistersingers.....	Wagner-Wilhelmj
(Solo arranged for all the first violins.)	
Fantasia, Faust.....	Gounod
Overture, Oberon.....	Weber
Second Scherzo, op. 45 (first time).....	Goldmark
Trombone solo, Cujus Animam.....	Rossini
Mr. Justus Pfeiffenschneider.	
Ballet Music from the Opera Henry VIII. (Fête Populaire)	Saint-Saëns
Norwegian Rhapsody, No. 3, op. 21.....	Svendsen
Waltz, Vienna Woods, {	Strauss
Mazurka, Dragon Fly, {	
Spanish Dance (first time).....	Moszkowski

Thursday Evening, May 23, 1895.

Torchlight Dance, No. 1.....	Meyerbeer
Overture, Di Ballo.....	Sullivan
Russian Scherzo, Kamarinskaja.....	Glinka
Ballet Music, Faust.....	Gounod
Suite, Sylvia.....	Delibes
Waltz, Beautiful Blue Danube.....	Strauss
Dance of the Hours, from La Gioconda.....	Ponchielli
Tarantelle, Venezia e Napoli, {	Liszt
Persian March, {	Strauss
Polka, 'S Giebt nur a Kaiserstadt, {	
Saltarello, {	Gounod
Waltz, Au Revoir.....	Waldteufel

Friday Evening, May 24, 1895.

March Heroique, op. 34.....	Saint-Saëns
Concert overture, Ruy Blas, op. 95.....	Mendelssohn
Aria from La Reine de Saba.....	Gounod
Miss Nina Rathbone.	
Suite, Chopiniana, op. 46 (first time).....	Glazounow
Polonaise Militaire, op. 40, No. 1.	
Nocturne, op. 15, No. 1.	
Mazurka, op. 30, No. 3.	
Tarantelle, op. 43.	
Tannhäuser—	
Overture and Bacchanale. (Parisian version).....	
Romanza, Evening Star.....	
Trombone solo, Mr. J. Pfeiffenschneider.	
Aria, Oh, Hall of Song!.....	
Miss Nina Rathbone.	
Die Walküre—	
Wotan's Farewell to Brunnhilde.....	
Magic Fire Scene, {	
Overture, Ilka.....	Doppler
Waltz, New Vienna.....	Strauss
Schiller March.....	Meyerbeer

The personnel of the orchestra numbers many well-known performers. Franz Kaltenborn is concertmaster; Paul Miersch, principal 'cello; Ludwig Manoly, principal bass; Carl Dehner, flute; Otto Winkler, bassoon; Xaver Reiter, horn, and J. Pfeiffenschneider, trombone. The rest are all good, picked men, and their combined work is smooth, pure in tone and unusually well balanced.

Mr. Jungnickel is a conductor very much in earnest—more serious and thoughtful in his methods than showy. He has his forces well in hand, and the quiet decision of his beat keeps them in compact union. The body of tone is firm and yields readily to delicate nuance, while it works up equally to sonorous power. Mr. Jungnickel has abundant fire and enthusiasm, which he manages to transmit to his corps more by an emphatic tension than an increased area of his beat, but the results are there.

On the opening night the performance of the Tannhäuser overture was specifically excellent and pleased well the critical. The Massenet suite was played with rich color and vigor, and its diabolical ballet had the touch of genuine chic and dash. Minor numbers through all the programs the band played with taste and finesse. In short, already it has won its way into the artistic affections of the people.

Mr. Jungnickel conducts on the same stage erected at the rear end of the building where Theodore Thomas mus-

tered his forces four summers ago for his series of summer night concerts, and where Mr. Seidl also conducted his. The hugeness of the amphitheatre is apt to swallow up much beauty in detail, so that it would be well for those who wish more than a well defined outline to move half way up the building at least.

These concerts should have been timely. Good music had all died out, but lovers of good music fill the city and could find in Madison Square Garden and Mr. Jungnickel's National Symphony Orchestra artistic refreshment on the forthcoming hot nights. The band plays well, and plays capital programs, and Mr. Jungnickel has certainly deserved success. The first week was not prolific in hot nights, but there will be a warm wave soon with us, and good music not too difficult of digestion should prove palatable and profitable fare.

The series of concerts closed on Sunday evening, but there will be one additional concert to morrow (Thursday) evening.

Clarence Eddy,

Organ Virtuoso.

AMONG those Americans who will leave this country on Saturday next for Europe is Clarence Eddy, of Chicago, and Mrs. Eddy. In the case of these two passengers, however, it will not be an excursion for the summer,



CLARENCE EDDY.

but a visit to Europe for an extended period of time. They will leave on the Campania for Liverpool and go immediately to London, where Mr. Eddy will remain six weeks. In response to an application he will appear in Queen's Hall at one of the Randegger orchestral concerts, where he will play Rheinberger's second concerto for the organ and orchestra. There are also other prospective engagements for organ playing in London, and August and September will be spent for rest and recreation in Switzerland.

During the fall of the year Mr. Eddy will give organ concerts in Germany, Austria and Russia; the winter will be spent in Paris, and next spring Italy will be visited, making a prospective absence of about a year and a half before Mr. Eddy's tour will be completed.

As far as this will affect the standing of American musicians in Europe, Mr. Eddy's visit to the old countries will assume an importance of unusual proportions, for European critics and musicians of all nations will be interested in studying the characteristics of an artist who has become thoroughly identified with American musical life and reflects to a great extent its national tendencies and qualities.

Miss Rose Ettinger, of Waterloo, Ia., a pupil of Mrs. Eddy, will accompany them. Miss Ettinger has evinced such remarkable talent that Mrs. Eddy intends superintending her musical education abroad, and will probably place her with Mme. Marchesi in Paris.

Mr. Eddy was born in Greenfield, Mass., in 1851, and after preliminary studies took lessons from Dudley Buck at Hartford. He subsequently went to Berlin and studied organ playing and counterpoint with August Haupt, and

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piano with Loeschhorn. Of course from these sources grew the accomplishments and virtuosity Mr. Eddy's organ playing represents. He is known from ocean to ocean as one of the most remarkable players on the king of instruments, and his influence in the direction of higher class music, both in church and secular circles, has been far reaching. We shall follow him in Europe with interest, and with the consciousness that he will reflect the greatest credit upon our musical institutions.

THE FIGHT BEGINS.**Abbey vs. Damrosch.**

WALTER DAMROSCH left New York suddenly Saturday, his destination being Chicago. There was method in his mad flight to the Windy City. It was brought about by the fact that Milward Adams, of the Chicago Auditorium, came to New York last week and informed Mr. Damrosch that the directors of the Auditorium did not wish to injure the prospects for Italian grand opera next season and Mr. Damrosch was therefore informed that he must postpone his season until May, 1896. Mr. Damrosch refused to do so, but offered to compromise by putting off his season until January.

The force of this statement will be realized when the story is told according to the information furnished to THE MUSICAL COURIER by Mr. Damrosch's representative.

Mr. Damrosch, as has already been asserted editorially in these columns, is to give a season of German opera. His season, according to his contract with the directors of the Auditorium, was to open the latter part of November in Chicago. It was that he might save himself the misfortune of a canceled date that he went to Chicago to be present at the meeting of the board.

Mr. Damrosch has thus far made considerable headway in his arrangements for next season, as told by his representative. He has booked the company for a five months' provincial tour, beginning, as already stated, in Chicago. He will give a supplementary season in New York, to which end he has the refusal of the Academy of Music for three weeks, and he will bring over four extra people to help out the program on that occasion.

The operas that he will present will number twelve, including *Die Walküre*, *Siegfried*, *Die Götterdämmerung*, *Tristan* and *Isolde*, *Tannhäuser*, *Lohengrin*, *Die Meistersinger*, *Flying Dutchman*, *Freischütz*, *Fidelio*, *The Scarlet Letter*, and either the *Huguenots* or *Don Giovanni*.

Mr. Damrosch has engaged a large number of artists and has definitely decided who the remaining ones are to be. He has signed with Frau Klafsky (as intimated that he might do, in THE MUSICAL COURIER of March 27) and Frl. Johanna Gadski, sopranos. Herr Gruening has been engaged for leading tenor roles; the second tenor has hardly been decided upon, but the choice is between Herr Nicolaus Rothmühl and another German singer. Barron Berthold has been engaged as third tenor. Emil Fischer has signed, as have also Mina Schilling and Marie Maurer. Herr Harder will return in his former capacity of stage manager.

Mr. Damrosch is sorry at the loss of Brema. Last season he paid her \$150 per week. He offered her \$300 for the coming season; whereupon her agent is said to have gone to Mr. Grau, informed him of the fact, the bid for her services was raised and the contract signed by which she is lost to Mr. Damrosch. He feels, it is said, all the more cut up about it owing to the fact that he created the opening for her, and he considers that he had the first call.

Relative to Frau Klafsky, she is about thirty-five years old, and has made a brilliant success in German opera in London.

Latest from Chicago.

WE have received the following dispatch from our Chicago Office:

CHICAGO, May 28, 1895.

Milward Adams says no date has yet been fixed for Walter Damrosch's German opera. Abbey does not come until March.

This would signify that the original intention of Mr. Damrosch to open his season at the Chicago Auditorium in November next has been interfered with, and this interference may alter his entire plans. Mr. Damrosch is expected to arrive in New York this (Wednesday) morning.

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Emma Heckle.—The soprano Emma Heckle will spend most of the summer with Mr. and Mrs. Hubert Cillis at Bayswater, L. I. The month of August she will spend in Saratoga, N. Y., with Mrs. E. P. Hagan.

Anton Hegner.—After a very busy and successful season Anton Hegner, the cellist, will seek recreation for a while in the Catskills. During the month of July he will enjoy the sea breezes at Newport. Among musicians, especially 'cello virtuosi, great interest is manifested in Hegner's 'cello concerto, to which he will give the finishing touches before the winter season begins.

Gertrude May Stein's Dates.—There is no singer more in demand for festival work than Gertrude May Stein. She sang on May 25 at Gloversville, N. Y.; May 27 at Syracuse; May 28 and 29 at Pittsfield, Mass.

The Columbia Oratorio Society.—The Columbia Oratorio Society of Jersey City Heights gave two performances of Händel's *Messiah*, May 21 and 23, under the direction of Mr. L. S. Leason. The soloists were Lillian Guthrie, soprano; Julia Wickham, contralto; E. C. Towne, tenor; Dr. Carl Martin, basso; Frank Sealy, organist. Mrs. Carl Martin, pianist, furnished the accompaniment.

Marie Barnard.—The soprano Marie Barnard, who sings with the Sousa Band, has reason to be proud of the impression she made during the band's stay at the Chicago Auditorium last week. The *News* comments on her broad but elegant method, bright personality and exceptional range.

Nina Bertini Humphrys.—The soprano Nina Bertini Humphrys has just closed her season with the Tavary Grand English Opera Company and is at liberty for next season. She sang during the tour the rôles of *Gilda*, *Leonora*, *Nedda*, *Santuzza*, *Venus* (in *Tannhäuser*) and *Arline* (in Bohemian Girl). Her popular success in all that she undertook was emphatically seconded by the press.

May Go to Greenwood Lake.—An effort is being made to give the members of the People's Singing Classes an outing at Greenwood Lake Glens the Fourth of July.

Jaroslaw de Zieliński.—Mr. de Zieliński gave a lecture-recital on Wednesday morning, the 22d inst., before the High School pupils and faculty at Buffalo; his theme was Composers of To-day, which he illustrated at the piano with the following program:

Portrait No. 1 from Kammenni Ostrow Album.....Anton Rubinstein
Intermezzo, op. 5, No. 2.....Anton Arensky
Scherzo, No. 2.....Genari Karganoff
Ballade.....Constanto Palumbo
Barcarolle.....W. L. Blumenschein
Shepherd's All, and Maidens Fair.....Ethelbert Nevin
At the Spring.....J. de Zieliński
Bourrée, with alternative.....H. Pachulski
Polonaise, op. 5.....

Björksten.—The following letter to Madame Björksten from Delle Siede in Paris will explain itself:

PARIS, 30 RUE DE ST. PETERSBOURG, I
October 31, 1894.

MY DEAR HERVOR BJÖRKSTEN—I have just learned with great satisfaction of the success of your pupil Miss Yaw, and I, having myself been your professor, rejoice with you, because in that sense it is really another victory for my school. Besides, when in July, 1893, you let me hear her sing five or six times, I predicted the success that she would surely have when she made her public appearance.

Therefore I present my sincere compliments to her, which, however, really and properly belong largely to you.

Believe always in my sincere friendship.

ENRICO DELLE SIEDIE.

Meadville Conservatory.—Oscar Franklin Comstock gave two piano, vocal and organ recitals before the pupils of the Meadville Conservatory of Music, the first one on May 9 and the second on May 23, when the following program was given:

Minuet in G.....Moszkowski
Gavotte in A Minor.....Raff
The Lament (words from *Ben Hur*).....
The Lily.....Chadwick
Allah.....
Bedouin's Love Song.....
Scherzo in B flat minor.....
Ballade in G minor.....Chopin
Impromptu in G flat major.....
Polonaise in E flat major.....
Bid Me to Live.....
My Love's an Arbutus (old Irish song).....
I Attempt from Love's Sickness to Fly.....
Offertoire, for organ.....
Toccata, for organ.....
Dubois

Adele Laeis Baldwin's Success.—Adèle Laeis Baldwin, solo contralto of All Souls', Dr. Heber Newton's Church, has a deep rich voice of an unusually sympathetic quality,

and sings with rare taste and skill. She has studied with the best masters, both in New York and Europe, and has a large répertoire of ballads and songs of English, French and German composers. In addition to her church work she has been heard at a great many private musicales, concerts and oratorios during the past season. She sang in a concert given by R. E. Terry in Chamber Music Hall and in Newark, N. J., last week, and has been engaged to sing at the festival to be held in Wilkesbarre, Pa., on June 10 and 11 next.

Katherine Heyman.—Miss Katherine Heyman, a talented pianist, and pupil of Barth, of Berlin, was in the city last week. She will play here next fall with orchestra.

Svecenzi Saila.—The well-known Boston violinist, Mr. Svecenzi, sailed last Wednesday for Europe.

Another Mawson Musica.—The pupils of Miss Charlotte M. Mawson gave a musica in Fischer's warerooms, Philadelphia, last Saturday evening. This was the program:

Quartet—
The Rhine.....Max Vogrich
Rock-a-Bye.....Neidlinger
Miss Halchen Mohr, Miss Mohr, Mrs. George Walker, Miss Charlotte M. Mawson.
A Summer Night.....Goring Thomas
Spin, Spinn.....Jungst
The Mission of a Rose.....Cowen
Song of Loves.....Mrs. J. Black
Miss Helen Flanigan.
Beneath the Stars.....Goring Thomas
My Name is where the Heather Blooms.....De Koven
The Dream.....Rubinstein
Miss Mabel Wachtel.
Quis est Homo.....Rossini
Miss Anna Toloszcska and Miss C. M. Mawson.
Mazurka, op. 59, No. 2.....Chopin
Scherzo.....Chaminade
Miss Lucie E. Mawson.
The Robin.....Neidlinger
Nymphs and Fawns.....Bemberg
Miss Kate Evans.
The Ferry to Shadowland.....De Koven
Sunshine Song.....Grieg
Miss Halchen Mohr.
Ritornelle.....Chaminade
Midnight.....Gelli
Miss Jennie Mohr.
Romanza (Cavalleria Rusticana).....Mascagni
Miss Anna Toloszcska.
Lift thine eyes.....Mendelssohn
Misses Toloszcska, L. E. and C. M. Mawson.

New York Musical Institute.—Carl V. Lachmund, the director of the New York Musical Institute, announces a concert, which will be given at Chickering Hall, Monday, June 3. Several interesting novelties will be played for the first time in this country. The assistant artists will be Nelle K. Lehman, soprano; J. Henry McKinley, tenor; Julia Petersen, flutist; Franz Kaltenborn, violin, and others.

Jeanne Franko to Sail.—Jeanne Franko, the well-known violinist, goes abroad next Saturday for a summer vacation. She will visit some of the principal musical centres and will return next summer.

Brockway will Return.—Howard Brockway, the young American composer, will return to this country next month.

Ida Letson Morgan.—Chickering & Sons presented Ida Letson Morgan the pianist with a very handsome parasol in recognition of her valuable services in the musical afternoons during the past season, accompanied by the following letter:

NEW YORK, May 20, 1895.
DEAR MRS. MORGAN—Referring to our "Invitation Musical Afternoons" during season of 1894-5, we wish to thank you for so kindly volunteering your services. We wish to add that your accompanying proved entirely satisfactory to our large and musical audiences and to ourselves, and desire you to accept our "souvenir" as a token of our appreciation.

Very truly yours, CHICKERING & SONS.
FERNANDIN MAVER, Manager.

Yaw.—Ellen Beach Yaw, the marvelous high range soprano, will sail for Europe on the French steamship which leaves this port on June 8.

Perry Averill.—Among the most successful of Perry Averill's recent engagements have been the following: A literary evening given by the Countess de Braza at Mr. Albert Morris Bagby's studio on May 3. Mr. Averill was the only singer, and gave the greatest pleasure to a very fashionable audience, which applauded all his numbers with enthusiasm, and especially appreciated his rendering of A Song of Solomon, by Mrs. Mary Knight Wood, which the composer has just dedicated to him.

On Tuesday, May 14, he sang with marked success at the last afternoon concert at the art loan exhibition at Ortigies Galleries, and on Friday, 17th, at Rahway he sang the baritone solos in The Wreck of the Hesperus and a number of his favorite songs.

On Wednesday last he appeared at Mr. Robert Ellsworth Terry's concert at Carnegie Hall, and secured quite an ovation for his rendering of the prologue to *Pagliacci*.

Mr. Averill intends to remain in town for some weeks for the sake of many of his pupils, who are anxious to continue their lessons during the summer in preparation for next season.

The Last Björksten Concert.

THE last concert given at Hardman Hall, on the 15th inst., by the pupils of Mme. Theodor Björksten has left a decided impression among connoisseurs of the vocal art. So many pupils were brought forward with particularly good and pure voices, and one or two with voices of rare beauty, which have been brought into a pure state of cultivation, that some enthusiasm has been aroused and many of these young artistic singers have had active inquiries being pushed in their favor since they gave the pleasure of being heard.

Mrs. Agnes Hall, the possessor of a lyric soprano voice of rarely beautiful quality, is destined some day before long to move the concert world a great deal. Her aria from Verdi's *Forza del Destino* was most intelligently delivered, but it is the peculiarly soulful, melting quality of the voice itself, which yet has a brilliancy in its timbre that moved her audience most deeply. It is one of those voices "Avec les larmes," as the French would say, pure and tender and spiritual and with that inherent power of moving listeners which goes straight to the heart. Nature has been sympathetically generous to Mrs. Hall; she promises when her study is ripe to have a facile technic, and will then be a singer of rare delight to hear. For encore she sang a little Swedish lullaby exquisitely. Mrs. Hall hails from the land of Jenny Lind, of Nilsson and of her teacher, and she has been with her the true Swedish ring and the touch of heartbreak.

Miss Isabelle Brattnöber, who sang an aria from the *Nozze di Figaro* and a song of C. B. Hawley, showed a lyric soprano of light quality, which she uses very well. Miss Brattnöber, who goes in the autumn to open a school in Tacoma, has studied singing with the view to teaching rather than singing in public. As she uses her own voice with excellent judgment the project of her school should meet with success.

Miss M. Adelia Brown sang Mrs. H. H. A. Beach's *A Song of Love*, and disclosed another lyric soprano light in volume, but very beautiful and sympathetic in quality. She has good control of the sostenuto, a very neat attack, and will eventually have plenty of coloratura power. She gained some particularly smooth piano effects in her song, and already her staccato is excellent. She gave a little English song for encore.

The one pure contralto brought forward was in the person of Miss Phoebe Read, whose mellow, sympathetic voice is pleasurable to hear and who promises very well for the future. She sang Gaul's *Holy City* and a song of Lassen.

Miss Grace Wierum, who sang a *Tema con Variazione*, by Fesch, and a song of De Koven, showed a tone production absolutely perfect. Her voice is a light, sweet soprano; she sings with taste, and her accent is excellent.

After hearing Mrs. Grenville Snelling in concert during the winter it was pleasant to find her now at work in the right direction. She sang the *Page's* air from *The Huguenots*, and her cadenzas were facile and pure. She is intended for a coloratura singer, and is evidently bending her energies with this in view.

Miss Nelli Hofer, who holds a good church position in New Haven, sang two songs by Bemberg and Dvorák very charmingly. Her voice is a mezzo-soprano of pure quality; she phrases with taste, and sings with style and finish.

Another singer who holds a good church position in New Haven is Miss Gertrude Sanford, who sang V. Masset's difficult *Air du Rossignol* with admirable brilliancy and facility. This, we believe, is one of the test solos for coloratura sopranos at the Paris Conservatoire. Miss Sanford's scales were delightfully limpid and even and her trills excellent. Her voice is light, but very sweet and pure.

This is a goodly number of pupils from any one class to

Bartholdi

the great Sculptor of the Statue of Liberty,

writes of

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have the power to leave so consistently artistic an impression, but the concert was really a very brilliant amateur affair and has stirred up a good deal of comment. It will be interesting to watch what another season may bring forth with Mme. Björksten's interesting class. We shall certainly look forward to Mrs. Hall and the other young singers above mentioned who so capably joined with her in the performance of their well-arranged program.

A Cable From London.

LONDON, May 27, 1895.

"Pegujar," New York:

REGINA DE SALES made a great success at her début at an orchestral concert in Queen's Hall.

ATWATER.

Summer Night Concerts.

THERE seems to prevail a theory in New York that because we have plenty of music here all winter people are satiated and summer night concerts would be a drug in the market. This is certainly a curious idea, for people who really love music do not wish to have a certain time in the year set aside for it, and then take it in at a gulp, as it were. On the contrary, they want music the whole year round and every day in the year.

How absurd it would seem if one should say, "Why do you eat your dinner in summer? You have your dinner every day in winter, and eating has become a monotonous business. You surely can have no appetite in summer!" Yet this is the argument which is used to prevent the gratification of the musical appetite during that period of the year when it is most delightful to indulge it. The critics of our great newspapers may justly claim, perhaps, that they are overworked and that their ears have become cloyed with having to listen overmuch to operas and concerts during the winter season. But the musical public at large has no such excuse, and there is no reason why it should not enjoy concerts in summer as much as, or more than, in winter.

Professional musicians have to hear music all day long, and very disagreeable music most of the time, since they are obliged to instruct all kinds of pupils; yet to them it is a great pleasure and an actual rest to attend a fine orchestral concert in the evening, particularly when it is given in a large, airy place like the Madison Square Garden. It is inspiring to go to such a place, simply because it is big and brilliantly lighted, and it puts one in a festive mood at once.

I speak from personal experience, for on Saturday evening, after teaching and practicing all the week, I attended one of the delightful concerts given by the National Symphony Orchestra, under the very able leadership of Mr. Ross Jungnickel, conductor.

Mr. Jungnickel was a stranger to me, and I must say I was wholly unprepared for the excellence he displayed as a leader and for the beauty of the program he selected. Hardly a word had I seen in the newspapers about him beyond the fact that the concerts were advertised to take place, and I was tempted to ask myself if New York could be a musical city and let such a series of orchestral concerts go by almost unnoticed at a time when little else but light opera is heard?

Here is an orchestra composed of the best players in the city, which can be got only just now, as it is between two seasons, and they happen to be at liberty for the moment. This orchestra is led by a conductor who shows exquisite taste in the arrangement of the programs, who is very artistic, and whose quiet but effective and graceful manner of yielding the baton is a pleasure to look at.

The orchestra not only plays beautifully, but it is supplemented by attractive soloists, singers, &c., and the concerts are so thoroughly enjoyable that they ought to draw large audiences without the slightest difficulty were their merits sufficiently made known to the public. It is too bad that this has not been the case.

Mr. Jungnickel deserves better treatment, and it is to be hoped that he will not be discouraged in his efforts in the cause of art.

AMY FAY,

33 West Thirty-first street, New York.

FRIEDA SIMONSON,

The Celebrated Youthful Pianist.

THE PRESS OF TWO CONTINENTS
UNITE IN HER PRAISE.

Toured with Patti, Melba, Albani and Sir Augustus Harris' Operatic Concerts, London.

American tour last season with Victor Herbert.

PIANO RECITALS, MUSICALS, CONCERT ENGAGEMENTS.

ADDRESS

WILLIAM REARDON, Steinway Hall,
New York,

or THE ARTIST, BERLIN: Potsdamerstrasse 27, B.

CORRESPONDENCE.

NEW HAVEN.

NEW HAVEN, Conn., May 24, 1895.

A LARGE number of people from various parts of the State were in town Monday to attend the three days' convention of the Connecticut State Music Teachers' Association, which celebrated the fifth annual festival of this organization. The opening address of Thos. G. Shepard, the president of the association, was as follows:

"Fellow members of the Connecticut Music Teachers' Association—At this opening session of the present meeting we are confronted with so much business of importance that the address usually made by the president should in this instance be confined to a concise statement of those matters that demand your attention and decision. The committee on constitution and by-laws has found it desirable to condense the document heretofore used for that purpose, and has made it much clearer in statement and more useful in plan. It has been printed in the last annual report in order that you might have ample opportunity to consider it and act upon it further at this time.

"One further change seems almost indispensable; the force of membership is now so low as to be entirely out of proportion to the advantages offered. At the present time there are twelve occasions, not including the business meetings, and the members will enjoy a full performance of oratorio at 81-2 cents, a piano recital, a promenade concert, or any of the other events, each of which would ordinarily be rated at prices ranging from \$1 to \$3, for the same nominal figure. It seems impossible that anyone could reasonably object to paying more for so much benefit, and a moderate advance would make such an increase in the receipts as to enable the officers to provide still greater attractions and more perfect samples of interpretations for the education of its members. The success of the sale of tickets for this festival has been very gratifying. At each meeting heretofore it has been a question until after the last day had closed and the accounts had been made up, whether the expenses had exceeded the receipts, and made the officers liable to personal outlay. In this case the entire number of tickets (which, owing to the capacity of the audience room, has been necessarily limited to 2,000) was practically sold several weeks ago, and we are sure at this moment of a remainder in the treasury at the close of this festival large enough to make the officers comparatively safe in their undertaking next year.

The place of meeting presents a difficult question. It might be well if a committee of one from each of the five largest towns in the State were appointed to consider and report their conclusions to us. The committee on competitive compositions has been very diligent, and has succeeded in offering a list for performance that includes works of merit and value. To what extent this work shall be carried, and how it further can be made effective, is worthy of your attention. The question arises whether on the list of published compositions those by former pupils who have now dropped their membership should or should not be included. Strong arguments might be offered on both sides. It is hoped that you will determine the matter at this meeting. A bureau of information, somewhat in the nature of a musical intelligence office, where those needing concert artists, church singers, organists, teachers or any musical experts could apply for them, and where the names of all such desiring engagements could be sent, might prove a valuable addition to the good results accomplished in the State by this association. Such a bureau could easily be self supporting by means of nominal fees paid by parties using its privileges.

"The adoption of such a plan is entitled to your consideration. Other matters of almost equal importance might be mentioned for discussion, but those already stated, viz., the adoption of the new constitution and by-laws, the change of the price of membership tickets, the place of meeting, the matter of competitive compositions and the bureau of information will, with the regular business, such as the reports of committees and the election of officers, fully occupy all the time that the two short business sessions will allow us. Let us then proceed in our deliberations, in the hope that they may result in great gain to our association."

The reports of the various committees were submitted, the report of the treasurer that \$8,000 had come in from the sale of tickets receiving great applause.

The first concert took the form of an organ recital in Calvary Baptist Church at 4 o'clock in the afternoon. Extended criticism is out of the question; suffice it to say that Mr. H. Jepson, of this city, deserves the honors of the occasions, his playing of the Bach prelude and fugue in G being quite remarkable for its intelligent interpretation and facile technic. In the evening a promenade was held at the Hyperion, the music for the dances being furnished by the New Haven Philharmonic Orchestra, under Mr. F. Fichtl. The boxes and tiers were prettily draped with flags and palms, and it was quite a successful affair.

At the business meeting held early Tuesday morning the following officers were nominated and appointed for the coming year: President, A. J. Wilkins, of Bridgeport; secretary and treasurer, E. S. Lord, of New Haven; program committee, Thos. G. Shepard, of New Haven; John S. Camp, of Hartford, and Alex. S. Gibson.

It was decided to establish a bureau of information where musicians could register at New Haven; also, that the membership fee should be raised to \$1.50, and that the next meeting should be held in New Haven, both Bridgeport and Hartford declining to undertake it till another year.

The first event of the day was a very interesting and instructive lecture by Albert Ross Parsons on the touch and technic of piano playing. Mr. Parsons illustrated the difference between the German "Anschlag," or blow, and what the French always call "touch." He also laid especial stress on the plan to be avoided by young performers in public, who so frequently force the tone, forgetting that the effects they gain in their studio are the same to be gained in the concert hall, citing De Pachmann

as the example par excellence of "piano" playing. At the close of the lecture there followed a concert of uncertain merit. A Miss Benedict, of Bridgeport, who has the misfortune to be blind, played several piano solos. It was a noticeable fact that during the whole convention the only things of real merit were those given by musicians not in the State or in the association, viz., the lecture by Mr. Parsons, the lecture on organ building, by Sir George Ashdown Audsley, and the piano recital by Godowski.

Unpleasant as it may be to have to record, it is none the less true that the audience was not representative of music in the State, because the tickets were sold indiscriminately to the first buyers, and the best musicians in the State were by no manner of means represented on the program. To ask Miss Benedict to play the piano when we have a player like Mr. Samuel Sanford (now professor at Yale) is absurd. But to resume. The biggest share of glory at the concert in question fell to Miss St. John, of Hartford, who sang with considerable energy and fire. At 2 o'clock Mr. J. C. Griggs gave a song recital, assisted by Miss Gertrude Sanford, of this city. The recital was very well attended.

The Musical Art Club, of Bridgeport, took the town by storm at the 4 o'clock concert. Here was a body of ladies' voices, beautifully balanced and well under the control of their director, Miss Bissell, who did not attempt things difficult, but were satisfied to give some simple things perfectly, and who gave unbounded satisfaction to a large audience.

At the evening choral concert Mr. John S. Camp's work, *The Song of the Winds*, failed through insufficient rehearsing, and the St. Cecilia Society of this city did not do as good work as they did recently at their own concert for lack of sufficient rehearsing with the orchestra, and although the conductor kept them well together the work was not as clean as might have been expected. Wednesday's work opened with a composers' concert, and it was followed by a lecture on organ construction. At 2 in the afternoon came a very fine piano recital by Leopold Godowski. His program contained many unfamiliar works, and the audience had assumed that irritating attitude of not knowing whether it was good or not, and not wishing to compromise itself. They need not have been at all afraid; his reading and performance of the Schumann Carnival was scholarly, and seldom do we allow a better performance than he gave us of the Brahms-Paganini variations.

The convention closed in the evening with a poor attempt to give the Elijah.

F. H. C.

Rathbone.—Miss Nina Rathbone made an excellent impression by her singing at Madison Square Garden last Friday evening with Ross Jungnickel's orchestra. She was enthusiastically recalled after her aria from *Queen of Sheba* and the *Dich Theure Halle* from *Tannhäuser*.

Miss Fay at Lebanon.—Miss Amy Fay will give a piano conversation at Lebanon, Pa., on Saturday, June 1, by invitation of the Harmonia Circle, on the occasion of its hundredth meeting.

Julie Rive-King.—We confidently hope to hear the distinguished piano virtuoso in metropolitan concert rooms next season. This artist has always kept abreast of the times, and her already large repertory has been increased by the addition of some new works for piano and orchestra. Madame King may also give a limited number of recitals.

Graf the Baritone.—Charles J. Graf, a resident of Philadelphia, and a baritone possessing a beautiful voice, sang for Mr. Walter Damrosch last week with the most flattering success. Mr. Graf, who is a young man and an excellent pianist, studied for a season with Del Puente, and sings German Lieder with much musical feeling and intelligence. He will come to New York next fall.

Wolfsohn's European Trip.—Henry Wolfsohn reached New York last week and after a five weeks' business trip to Europe. In the Berlin Branch Budget in this issue will be found a partial list of the artists Mr. Wolfsohn has engaged for next season. The list is also given in the British Branch Budget in this issue.

To make it complete must be added the name of Mr. Ffrangcon-Davies, one of England's best oratorio baritones, whose engagement will open here next spring.

G. Waring Stebbins.—The organist of the Emmanuel Baptist Church, Brooklyn, G. Waring Stebbins, gave the second and last organ recital at his church on May 23. The Brooklyn *Citizen* says that Mr. Stebbins, though one of the youngest organists, is one of the most finished in Brooklyn, and that his performance on that occasion was one of rare taste, power and feeling. Alexandre Guilmant's new Offering in B flat was received with much interest, and was played by Mr. Stebbins with great effect and power and with faultless technic.

FIRST-CLASS pianist.—Educated in Leipzig, Germany, and director of piano department at a State school, wishing to make a change, will be glad to hear from State universities or musical conservatories. Address A. V., care of Summy Music Store, 220 Wabash avenue, Chicago, Ill.

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MARIE VANDERVEER GREEN, Prima Donna Contralto; Concerts, Oratorios, Musical Festivals.

MRS. KATHERINE BLOODGOOD, Contralto; Concerts and Oratorio.

GEORGINE VON JANUSCHOWSKY, Dramatic Prima Donna of the Imperial Opera House, Vienna; for a short season in America.

MARIE BARNARD, Prima Donna Soprano; Concerts, Oratorio, Etc.

MRS. FANNY BLOOMFIELD ZEISLER, Pianist; her first appearance in America after her European triumphs; Orchestral Concerts, Recitals, Etc.

MYRTA FRENCH, Prima Donna Soprano; Opera and Concerts.

ELISE FELLOWS, Violinist; her first season in America; Concerts and Recitals.

MAX HEINRICH, Baritone; Oratorio, Concerts, Song Recitals.

LILLIAN BLAUVELT, Prima Donna Soprano; Concerts, Oratorio, Musical Festivals.

CHARLOTTE MACONDA, Prima Donna Soprano; Concerts, Oratorio, Opera, Etc.

CURRIE DUKE, Violinist; Concerts and Recitals.

ELEANOR MEREDITH, Prima Donna Soprano; Concerts, Oratorio, Etc.

WM. H. RIEGER, Tenor; Concerts, Oratorio, Song Recitals.

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MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

NO. 795.

NEW YORK, WEDNESDAY, MAY 29, 1895.

THIS ISSUE CONSISTS OF 42 PAGES.

WE should not be surprised to see a piano bearing the name of Chase manufactured in Richmond, Ind.

SOMETHING is going to drop. When it does it will make such a noise that the trade from Portland, Me., to Portland, Ore., will hear it at once. Everybody will be interested—that is, everybody that has any interest in the trade.

FELIX KRAEMER, traveling for Kranich & Bach, has just been in Kansas City and St. Louis. R. S. Howard has been in Cincinnati, Detroit and Cleveland, and J. A. Norris, of the Mason & Hamlin house, was in Cincinnati, Newark, Ohio, and Pittsburg end of last week. Chas. Becht, of the Brambach forces, was in St. Louis and Kansas City.

FRANK H. KING, representing the Wissner piano, was in Cincinnati and Pittsburg last week, and it is probable that some additions to Wissner representation will be announced. We know of the acquisition of an important agency, but at the request of all parties no name is at present to be mentioned. King's standing among the large houses is unique and influential.

THE Baldwin Piano Company, of Cincinnati, has begun the erection of a new, extensive and artistic piano factory on its ground opposite the main entrance to Eden Park. This building represents a new departure in factory architecture. It will be a lasting demonstration of the fact that the piano trade has some men who think for themselves, and who will not conclude that the era of perfect piano plants has been closed with the factory models of the present time. However, we do not care to anticipate, and will therefore give time for the completion of the factory before going into details. We do know now that it will be the only factory of its kind.

IS it proper for a large and honored piano manufacturing house that claims to be honest and asks the public to review its fifty years of history to publish a catalogue which is full of falsehoods? Is that proper? Is that right? It is so easy to condemn the music trade editor who at times errs in judgment or under the impulse of the moment is carried beyond the bounds of prudence, but what is to be said of the so-called great piano house that calmly claims in its catalogue that it employs 750 mechanics when it does not employ 500, not 400, not even 300 at present; when it claims a great many other things equally false, and when it deliberately sets forth these false claims for years and years? We believe that it is about time to take up this catalogue question, and the first ones to start with are the ones who state the biggest falsehoods.

THERE is no truth in the report that Mr. Freeborn G. Smith has opened a new store in Hong Kong. He says, "I am not ready to follow the advice of Japan and conquer China, though I may be some day."

IN keeping open house to all callers the Erd Piano Company, Saginaw, Mich., shows that it knows the value of people's tongues as advertising mediums. Anyone can call at the Erd factory and be shown through. A capital scheme!

A S we go to press we hear of the death of David Decker, the eldest brother of the late John Jacob Decker. He died at Moelsheim on the Rhine, Germany, on last Saturday, May 25, at about 78 years of age. He retired from the firm of Decker Brothers 20 years ago.

ARTISTIC goods demand a dignified policy in handling. Wm. Tonk & Brother are especially to be commended on the manner in which they have handled the Schwander action. This action, recognized by experts as one of the best made in the world, has been boomed in this country by the Tonks, not by loud boasting or extravagant claims, but through persistent personal work.

THE old upright scale, thin toned, supposed to be adapted especially for small rooms and parlors, is doomed. So is the shallow touch. There is no chance for these superannuated qualities in the modern upright. It must have resonance, volume, musical quality. It must have touch, if not repeating, at least akin to it. It must look well; it must be an agreeable piece of furniture to the eye. Look out, ye old fogies; your uprights are doomed, and you do not know it and you will not know it until it has become too late. Isn't that so, Woodford?

THE full line of W. W. Kimball pianos and organs are now handled in Pittsburg by John R. Hendricks in the large building 538 Smithfield street. There is no truth whatever in the rumor that A. A. Fisher is to go to that city in the interest of the Kimball goods, as Mr. Hendricks, who is one of the most thoroughgoing piano and organ men, has decided to take hold of this new enterprise with his accustomed vigor. A large stock of pianos and organs has just been landed at Pittsburg, and Kimball instruments will necessarily be sold under these auspices.

THE Augusta, Ga., *Chronicle* is responsible for the statement that the firm of Peter A. Brenner & Co. is now to be called Brenner & Solomons. Mr. Solomons has been traveling for a New York piano manufacturer, since closing his engagement with Kranich & Bach some years ago. The business of this manufacturing concern, like that of a large number of New York piano houses, has gradually been dwindling until there is no further necessity for a traveling man. The dwindling process still continues. We congratulate Mr. Solomons on his re-entry into active business.

THE Wissner interests in Chicago are to be looked after by Mr. Geo. Blumner, as stated in our Chicago letter, while the new Newark warerooms will be presided over by Mr. Zinke, well known as a former traveling man for Kranich & Bach. The opening of Wissner Hall in Newark will occur early in June, the date not being permanently set, as there is no telling how well contractors will keep their promises as to time. Of course Mr. E. H. Colell will have charge of the recital hall previously described in THE MUSICAL COURIER.

E. N. JENKINS, of Salt Lake City, has gone into piano and organ manufacture. One must cross the Jordan to reach the factory, which, according to the *Tribune* of that city, is located "on the west bank, between Sixth and Seventh South and Tenth and Eleventh West streets. The instruments will be called Temple pianos and Temple organs. Mr. Jenkins formerly represented the Salt Lake City branch of the Warren Commercial Company, of Cheyenne, Wyo. Mr. Warren has recently been elected to the United States Senate for the period of six years.

THE effort of striving to perfect a delicate piece of mechanism becomes manifest to the expert judge most effectively in the mechanism itself. Take the Hardman piano of to-day as an instance, and it will prove in its own tonal power and quality and in the refinement of its touch that it has reached a high rank among artistic musical productions. It is really not necessary for Hardman, Peck & Co. to make more than a mere announcement of the fact that they make the Hardman piano, and then the piano itself by virtue of its own virtues does the rest.

THERE is going to be some trouble this fall. It will fall to those who will not have pianos ready for delivery when the orders come along. There will be some—a few—who will be ready, and they will get the trade. Such has always been the case, and such will again be case when the fall of 1895 is reached. It cannot be helped. In this whole situation is found an exemplification of the difference between action and reaction, between optimism and pessimism, between progress and conservatism. Maybe those who are not preparing for a large fall trade do not care for a large trade. To those we humbly apologize for intimating the possibility of such a thing.

IT is seldom that THE MUSICAL COURIER is called upon to make record of the death of a member of the piano trade who stood upon a higher moral plane and whose whole life gave evidence of a more refined character than that of the late Frederick Hazelton, whose obituary is published in this issue. Since the death of Henry Hazelton the affairs of Hazelton Brothers have been conducted under the skillful management of Mr. Samuel Hazelton, and he will continue as the director of the affairs of that house. Mr. Samuel Hazelton has given the best evidence of the fact that he is possessed of unusual executive force, and the business will unquestionably continue to prosper.

CONOVER.

Great Piano Rooms IN CHICAGO.

Chicago Cottage Organs.

THROUGHOUT the whole piano and organ trade of the United States there exists a kind of quiet admiration—associated with a keen interest—for the remarkable history of the men that constitute the

No. 215 to 221 Wabash avenue, Chicago. But having come to the conclusion that the importance of the house demanded a first floor wareroom, the company leased the lower floor and took possession of it after remodeling it and decorating it, and opened it publicly as a high-class wareroom for the sale of Conover and other pianos on Wednesday and Thursday of last week.

There is no reason to go into a description of feet and square feet of floor space, and size of windows and number of pianos on the floors, &c. Everything done by this company is on a large scale, and it will therefore suffice to say that this wareroom is one of the most extensive piano warerooms in the world; that several hundred pianos can be placed on its floor and rooms and subdivisions without crowding it; that its acoustic properties are admirable; that it is decorated in the best of taste, both in the colors and the tints that have been selected and in the subdued tone that prevails, and that we can find no piano wareroom in this country that produces upon the visitor a better total effect than this new Chicago wareroom.

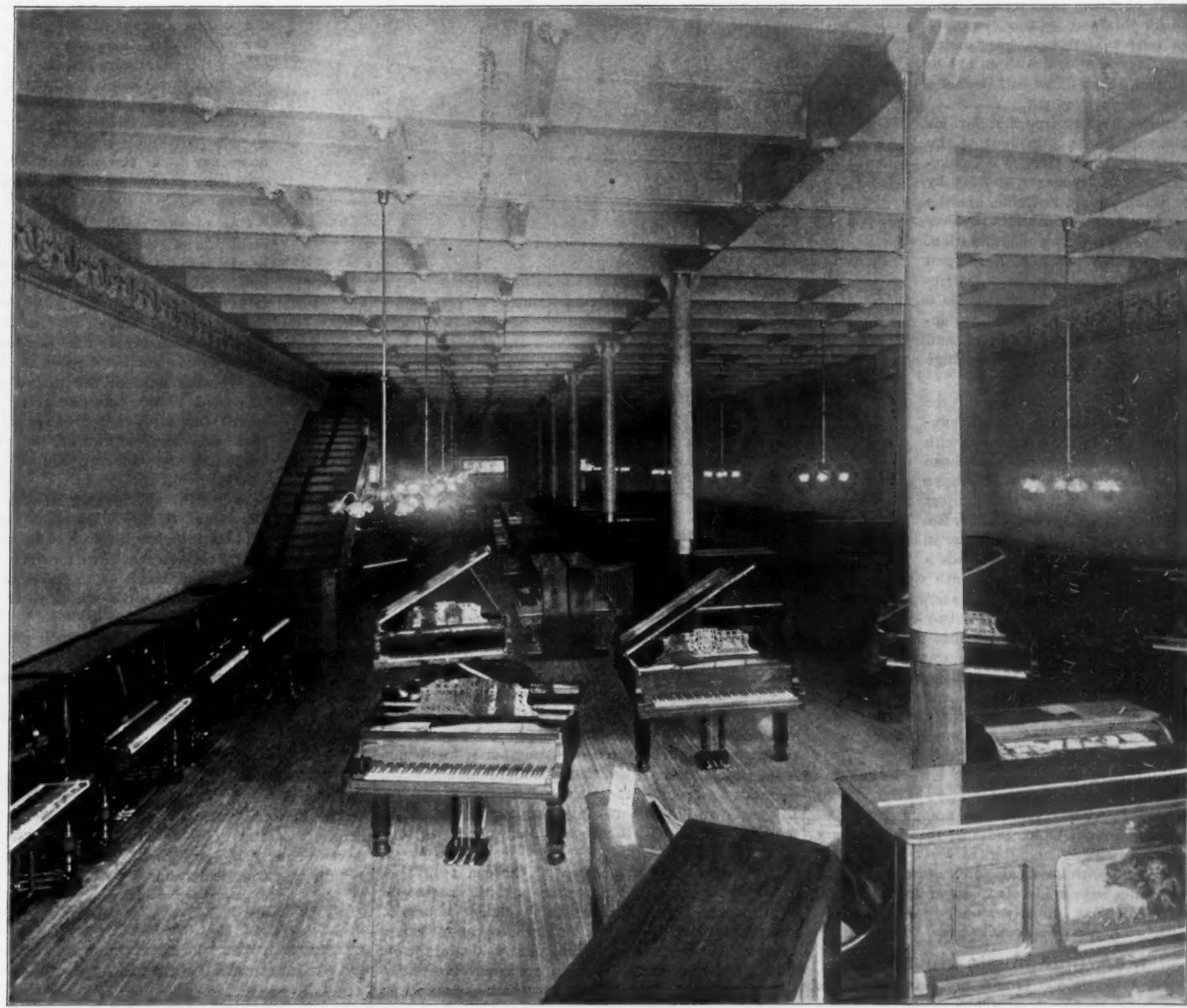
It is called the wareroom of the Conover piano, and this brings us to the point, to the vital point of interest, and that is the Conover piano. For no matter how handsome the wareroom may be; no matter

lishments in the musical line. It is, therefore, of the Conover piano that we desire to speak.

While recognizing the enormous energy that has been developed in the piano manufacturing industry in Chicago, the general consensus of trade opinion has been to the effect that that city had become thoroughly identified with very cheap or cheap instruments, and that the name of Chicago on the fall-board of a piano was sufficient to relegate it to the domain of low priced instruments.

The manufacturers of the Conover piano are the first who, to a large and impressive extent, have brought about the annihilation of that opinion by producing in the city of Chicago an artistic piano which, in being distributed in large quantities all over the United States, keeps in view with its qualities and appearance the fact that the manufacture of pianos in Chicago is not limited to low or medium grades.

In accomplishing this mission the Conover Piano Company and the Chicago Cottage Organ Company have placed the whole Chicago music trade under the deepest obligations, and not only Chicago but the Western music trade. They have neutralized a false prejudice, and have given evidence that a high grade artistic piano can be made in the city of Chicago and marketed from that point as successfully as from



ONE OF THE FLOORS OF THE CONOVER PIANO COMPANY'S NEW WAREROOMS, CHICAGO, ILL.

Chicago Cottage Organ Company and the Conover Piano Company, institutions that are identical in their aims and purposes, each in its own direction. Until now and for some years past the Chicago Cottage Organ Company has been conducting its retail department in the upper floors of the large building

how beautiful the environment may be; no matter how substantial may be the reputation of the firm, if the instrument does not possess high-class attainments as an artistic product, if it fails to appeal successfully to the educated musical mind, the wareroom itself cannot be enumerated among high-class estab-

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The manufacturers of the Conover piano are the first who, to a large and impressive extent, have brought about the annihilation of that opinion by producing in the city of Chicago an artistic piano which, in being distributed in large quantities all over the United States, keeps in view with its qualities and appearance the fact that the manufacture of pianos in Chicago is not limited to low or medium grades.

In accomplishing this mission the Conover Piano Company and the Chicago Cottage Organ Company have placed the whole Chicago music trade under the deepest obligations, and not only Chicago but the Western music trade. They have neutralized a false prejudice, and have given evidence that a high grade artistic piano can be made in the city of Chicago and marketed from that point as successfully as from

been exhibited under and with the surroundings they now have at the new warerooms on Wabash avenue. Grands with a pure sonorous musical quality and an exquisite touch, in the latest woods that can be found, and uprights that cheer the musical mind can be found in large quantities on the floors of the company, and they will be shown under auspices that insure a large disposition of the goods. The company has organized a retail department, which will conduct the business allotted to it on a system which is bound to be productive of beneficial results, and the people of Chicago and vicinity will now be enabled to make selections of Conover pianos on an equal basis with other high grade pianos sold in that city.

The output of Conover pianos was estimated by us last week at about 1,200 for 1895. This was a moderate and lenient estimate, and from what we can gather about 1,500 of these pianos will be made during this year. The new factory in which the Conover pianos are now manufactured is one of the largest structures of its kind in Chicago. It is equipped in a thorough manner with the best mechanical devices and machinery for the production of a high grade article. The greatest care and attention are bestowed as a matter of course upon the creation of these modern examples in the art of piano production. The high status obtained by the company will not only be followed, but, under expert management and with an eye to the beautiful, every effort will be made in the line of improvement.

It is known by this time that Mr. H. D. Cable, who is the president of the companies, and Mr. Geo. W. Tewksbury, who is the treasurer, assisted by Messrs. H. M. and F. S. Cable, are the great leading lights to conduct the destinies of this imposing combination. In the energy that has been developed by these men for the purpose of distributing as high as 6,000 various pianos a year no effort has been spared to continue in the line of development and production of the Chicago Cottage Organ Company.

It has become a matter of habit for a certain element in the trade to suppress the organ as an instrument with no great commercial future. But those who have been engaged in this have apparently not studied the subject properly, for, as is demonstrated by the Chicago Cottage Organ Company in one instance, the organ business has a great future. During the past month signs have appeared that indicate that the large annual output of 18,000 organs a year will be revived to its former limit during the next year, and that at least 15,000 organs will be produced at the factory of the company this year, which is more than one-third the whole annual output of the United States. The evidences of industrial prosperity are certainly demonstrating themselves most emphatically with the establishments controlled by the Chicago Cottage Organ Company.

There was a large number of visitors at the opening on Wednesday and Thursday, among whom we found dealers from Ohio, Indiana, Illinois, Georgia, Wisconsin, Michigan and the far West. The rooms were crowded with musical people during the day and large sales were made, six Conover uprights being sold on Wednesday forenoon alone.

McArthur Music House.

THE McArthur Music House, of Knoxville, Tenn., has been organized with the following officers: President and manager, F. E. McArthur; secretary, Daniel F. Summey, Jr.; treasurer, C. H. Paull. This retains in the new organization members who occupied positions with it during Mr. McArthur's former management. While he was away Mr. McArthur never gave up his interest in the company.—*Knoxville, Tenn., Sentinel.*

[Reference was made to Mr. McArthur's return to Knoxville in last week's MUSICAL COURIER.]

WANTED—A first-class piano tuner and tone regulator. Must come well recommended. Address Tone, THE MUSICAL COURIER, New York.

LEADERS.

THERE are about twenty piano manufacturers today, including the firms who traditionally have held the place, aspiring for the position of leaders in the course of the distribution of their instruments. We refrain from publishing the list of names, because the remaining hundred firms might be offended in not finding their names on the list, as it appears from conversation with most of them that there is hardly one firm in any given vicinity or section that in some suggestive or insinuating manner, if not boldly, is intimating that its pianos are good enough to be used as leaders.

We have made reference to this matter for several years in periodical references to the subject, and it is necessary again to revert to it for the purpose of call-

construction, he will not be able to push an instrument as a leader when he himself is convinced that the instrument is not deserving of the position.

Among those firms that still sustain the old time relations of agents toward manufacturers it is also a well founded theory that a piano, in order to occupy the position of a leader, must contain artistic elements that indorse and substantiate the claim.

Is it, therefore, good judgment; is it good business judgment for piano manufacturers whose instruments can under no circumstances be ranked as among the highest or higher class to assume the position in the trade that their pianos must either be handled as leaders or cannot be handled at all? Is there not in this attitude a defective vision perceptible as to the knowledge and experience of the men who are interested in the piano trade! Is not the diminutive output of a number of piano factories due to this unaccountable obliqueness in looking at the condition of affairs?

There are dealers to-day doing an excellent trade whose affairs have the appearance of great prospects with the arrival of trade, who could do a much more extensive business in certain better grade pianos if they were permitted by manufacturers to handle these instruments, not as the manufacturer may design, but as the experience of the dealer prompts him to handle them. Many instruments are held in check and not sold on account of the fear that under certain conditions the sales might offend the manufacturer, and one of the most remarkable features is that many excellent pianos are not properly advertised and frequently not advertised at all because the dealer is in a quandary as to the position he is to give the instruments in his advertisements.

One of the results of this peculiar condition of things in the piano trade is the improper advancement of the cheap piano into the position to which it is naturally not entitled. For the dealer, finding himself unable to give to the manufacturer the position the latter claims, and not disposed to offend him, takes hold of the piano of the practical piano manufacturing merchant and forces it into those strata of the community in which, by natural selection, the better grade of instruments should go.

A careful overlooking of the more important piano warerooms in the United States will convince those manufacturers to whom we now refer that they are making a sad business mistake in their method of dictating the position which their piano should take in the retail trade.

We desire furthermore to say that such pianos as have the intrinsic merit, the beauty of tone, the artistic leverage of touch, and the classical outlines of case will unquestionably take their position from the natural impulse brought about by the admiration which they compel.

WE acknowledge herewith the receipt of an invitation to the marriage of Miss Amie Ruckert, of St. Louis, to Mr. Otto Bollman, of the Bollman Brothers Company, of that city, which is to take place next Wednesday, June 5. The trade certainly joins us in hearty congratulations.

—The Mueller Music Company, Council Bluffs, Ia., opened a branch store in Omaha, Neb., on May 20.

Piano Dealers!

You will save many \$10.00 bills from your expense account if the action in Pianos you are handling have the R. & R. Patent Spring Washer. All parts of the Action are held firmly in place and the effect produced by changes in temperature—dry and damp—are counteracted by this Spring Washer. Send for circular and illustration.

ROTH & ENGELHARDT,
Piano Action Makers,

114 FIFTH AVE., NEW YORK.
Mr. F. Engelhardt was foreman of Steinway & Sons' Action Department for many years.

A DEALER always looks at a piano from a commercial view. Its artistic qualities to him have a commercial value. It is a question of outlay and receipts. This is something which good commercial men in the piano manufacturing trade do not forget. As an example there is the Malcolm Love piano. An examination of it shows the wisdom of this example.

THE Aeolian Organ Company received Monday a cable from their London agent, Mr. George White, containing the largest order for Aeolian organs ever received by them from England. This makes two large cable orders this month, proving the claims of the Aeolian people that the English nation is awakening to the great artistic value of the Aeolian organ.

A RUMOR was current in Chicago last week and reached here this week to the effect that the elder Mr. Mehlin—Mr. Paul G. Mehlin—was about to withdraw from the Mehlin Piano Company, of Minneapolis, and after winding up the affairs of that concern, return to New York city and join forces with his son, Mr. H. Paul Mehlin. The elder Mr. Mehlin has always retained his interests in the New York concern of Paul G. Mehlin & Sons, and many of his friends have advised him to come back to this city and reassume charge of the manufacturing department here.

The rumor goes so far as to allege that the lumber in the yards of the Mehlin Piano Company, at Minneapolis, Minn., has been sold, but we are unable to verify the truth of the reports up to the time of going to press, other than that Mr. H. Paul Mehlin denies all knowledge of such a move by his father.

CONSIGNING.

"I'LL tell you now that the days are past when a dealer can job pianos. If he wants to job he must make pianos," is the language a large Western piano man used to us the other day. "Besides that," he continued, "jobbing and consigning are two different things. When I sell pianos to a dealer on his notes or for cash I job, but when I send them to him and take the instalment paper and carry it I don't job at all. It might be called consigning."

We do not believe that the method prevailing in the piano and organ trade can be called consigning. It is much more than consigning, although consigning is the generic name now given to it. Under a consignment system a dealer receiving pianos should be expected to pay for them as soon as they are sold, but the piano and organ trade does not call for payment; merely for settlement, and the settlement is not even a settlement, for the paper representing the article is not a bill of sale, but a conditional contract.

The various and conflicting State laws provide all sorts of rules for the legal status of these conditional contracts; hardly three are similar in letter or in spirit. It is doubtful if any but the organized consignment firms, who make a study of it, know the laws of the States in which their pianos are on what they suppose to be a legal consignment basis. The great firms therefore, those that make a specialty of that kind of business, have a decided advantage over the smaller houses who are either compelled or tempted to do business on that plan.

If what was told to us as expressed above is true; if the firms that desire to do a successful jobbing or consignment business must do it at first hand as makers, and if dealers can no longer do it, it follows that those who have made that method a business principle must become manufacturers in order to win against competition, for in the jobbing and consignment business the dealer cannot compete with the manufacturer.

As the New York firms, or nearly all of them, are opposed to the whole scheme of consigning, and as they cannot do a large Western trade through dealers, because of the impossibility of the latter to cope with consigning manufacturers in Boston, the small cities and the Western cities, what becomes of the New York piano? Where will its outlet be? Will it have any?

Which are the New York houses that are organized for a large consignment business? If there are any great dealers in this country that buy on short time or that give straight commercial paper given with the understanding that it is to be met at maturity—if there are any such dealers, whose pianos are they

handling? How many New York pianos are these dealers handling? Most of them handle pianos made in all sections. Those dealers who handle Steinway pianos handle also Emerson (Boston), Brambach (New York State), Vose (Boston), Hallet & Davis (Boston), Briggs (Boston), Ivers & Pond (Boston), A. B. Chase (Norwalk), Kurtzmann (Buffalo), Sterling (Derby). Some of them handle New York pianos, but they are not the bulk of the trade with them.

Take Lyon & Healy. That firm handles about six or seven makes of pianos, but two makes only are New York pianos. There is hardly one Western firm handling New York pianos exclusively, as was the case some years ago. One firm in New England sells New York pianos exclusively, but outside of this firm few New York pianos are sold in New England. By "few" we mean not a sufficient number to make a wholesale impression.

New York piano manufacturers are not prepared to assimilate Western methods and have no organization to conduct a consignment business based upon the handling of conditional contracts. How are they going to do a wholesale trade if it is true, as the Western man said, that "the days are past when a dealer can job pianos"? The dealer, in order to job, must become a manufacturer. He began to do that some time ago, and he is continuing it. Boston has recognized this and is shaping its course accordingly; hence the large production. Chicago and the small towns are natural beneficiaries under the rule, but what is New York going to do?

This is a serious problem.

The Grunewald Company Explains.

Editors The Musical Courier:

IN your issue of May 1 there appears an article headed "The Grunewald Stencil." In the above article you state that inquiry comes to you from several sources in this city asking as to the paternity of the Grunewald piano. In reply we beg to state to you that the above piano does not deserve the "pet name" which you are pleased to give it.

The piano is made by the well-known manufacturers Smith & Barnes, of the city of Chicago, and so represented to every purchaser and to everyone who takes an interest to inquire about its paternity. We are somewhat astonished that the inquiry from various sources should come to you, when these parties who seem to be so much interested in its origin could get all the information they desire by simply calling at our warerooms.

We have sold a great many Smith & Barnes pianos, and are glad to state that they are giving universal satisfaction, not only to ourselves, but also to our numerous patrons who buy them.

Messrs. Smith & Barnes manufacture for us two sorts of their pianos—one stenciled with their own name, and the other (a very superior article, made especially for our trade) which bears our name. Having been in the business for over 40 years we could not afford to jeopardize our reputation by putting our name on a piano that would be of no credit to our house. On the contrary, the "Grunewald" piano made for us by Smith & Barnes is a far superior instrument to their regular make, and we have no hesitancy whatsoever to recommend them to our patrons who are in search of a good, conscientiously made instrument at a fair and moderate price.

We hope that after perusing this letter you will be in a position to give the required information to any and all parties who seem so highly interested in the origin of the Grunewald piano.

We have the honor to remain,

Respectfully,
L. GRUNEWALD COMPANY, LIMITED.

—W. S. Raudenbusch, the St. Paul, Minn., dealer, is not in good health, and will sell out and retire from the business.

More A. B. Chase Company Literature.

THE A. B. Chase Company has put out a little pamphlet entitled Instructions for Using the A. B. Chase Piano with Octavo Attachment. This little book in a very few words gives full information relative to the employment of the octavo pedal, and on several pages are examples of the effects possible to produce.

The A. B. Chase Company are doing much to promote this pedal among musicians, and to that end musicians are giving recitals all over the country. The effects produced are splendid, and the operation of the octavo pedal is thus explained by the company in their little book:

The octavo attachment is operated by the middle pedal of the A. B. Chase piano. This is to be used with the left foot only, the right being reserved for the loud or sustaining pedal. The heel of the left foot should be placed about midway between the soft and the octavo pedals. This will provide an easy use of both pedals and also prevent the accidental locking of the octavo pedal.

The general effect of this pedal is produced by merely pressing it down with the left foot as far as it will go. This will throw the piano in octaves; or, in other words, if any key on the piano is struck while the foot is held down the tone of the octave, either above or below, will also be struck, just the same as if the octave had been struck with the thumb and finger or with two fingers.

If a continued use of this pedal is desired after pressing it down, it can be carried a little to the left where a notch is prepared to hold it in the same position, leaving the left foot free or for use of the soft pedal at the same time.

The loud and soft pedals of this piano are the same as in any ordinary piano, and are used in the same manner and for the same effects. All effects heard out of the ordinary are therefore directly produced by the use of the octavo pedal in connection with either or both of the other pedals.

Aside from the general octavo effect, numerous other beautiful and novel effects can, with a little practice, be produced by any player. Among these may be mentioned the echo, harmonic, music box, harp, orchestral, pipe organ and grand unison.

A New Incorporation.

THE Secretary of State of New York has issued articles of incorporation to the Muehlfeld & Haynes Piano Company, with a capital stock of \$50,000. Directors of the company: Frank Muehlfeld, "Jack" Haynes and Oliver Peck, of Oswego, N. Y. The first named two directors are well known and the last will be remembered when we call him to mind as of the old concern of Peck & Schilling, Oswego, N. Y., who dissolved partnership about nine years ago.

"Ludwig."

"We are working two hours and a half a day overtime to try to catch up and we average about 30 pianos a week, and are straining to get one more than that amount. We could use to great advantage a floor or two more to accommodate us temporarily, instead of which we are considering the question of building again, because this demand keeps up right along and we must have more room."

THUS write Ludwig & Co. under date of May 23. Mr. John H. Ludwig, as will be remembered, has but recently returned from a somewhat extended trip, and the above condition of affairs is the result of his excellent and convincing salesmanship and a tangible endorsement of the esteem in which the Ludwig piano is held by those dealers who are fortunate enough to have it on their list.

—Mr. Otis Bigelow, of Dowagiac, Mich., was in town this week.

—E. N. Clintsman has sold his music business in St. Paul to W. J. Dyer & Brother.

—C. R. Stone, Fargo, N. Dak., has moved his store to the Lewis & Bragdon Building.

—R. A. Kennison, Pawtucket, Mass., has opened a music store in North Attleboro, Mass.

—That enterprising firm of Hockett & Watkins, Bellefontaine, Ohio, has opened a handsome branch house at Lima, Ohio.

—The Maine Music Company, of Rockland, Me., desire us to correct a rumor that they intend to retire from business. The fact of the matter is that they are going to move into larger quarters on June 30.

Mason & Hamlin PIANOS AND ORGANS. PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.
THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

STANDARD INSTRUMENTS. ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.

Frederick Hazelton.

THE death of Mr. Frederick Hazelton was indeed a surprise to the trade. But few friends knew of his illness, which did not date back more than two weeks. Physically strong, apparently, in spite of his almost 74 years, his death comes as a great shock to those who have known him intimately for over half a century.

The career of the late Frederick Hazelton is in itself an object lesson of what may be accomplished by a man who wills to do things that bring name and reputation, and who possesses the requisite brains to accomplish his object.

Mr. Hazelton was not the recipient of a large fortune by the decease of a father or relative. In fact his was a lot that in the beginning had many hardships. Casting about in his youth for an occupation, he was drawn to and adopted the trade of a piano maker. That he went at it with a determination to make himself a good piano maker his subsequent success has demonstrated. So does the Hazelton piano attest the thoroughness with which he went into all details.

Steadily he arose in the artistic and commercial piano world, until wishing to be relieved from further commercial worries, having amassed a fortune, having forced recognition from all, and having made his mark on the commercial community, and founded a trusted corporation, Mr. Hazelton retired from practical business twenty years ago, leaving the work to his brothers Henry, since deceased, and John, who has since retired.

Mr. Frederick Hazelton was a quiet, unassuming man, whose whole career was bound up in an endeavor to make the most artistic piano. There is no blot on his whole career of a quarter of a century as a piano maker. His friends were many, and the tributes they pay to his worth, now that he has gone in all but memory, prove his character as a man. He departed ripe in honor, and bestowing on the period of the contemporaneous history of his generation the legacy of a well ordered life.

The Career of Frederick Hazelton.

Frederick Hazelton was born on November 10, 1821. Early in life he studied the art of piano making, and when he with his brother Henry founded the business of Hazelton Brothers he was proficient in the manufacture of every part of the piano. In those days of the early 50's a piano maker was a case maker, an action maker, a sounding board maker and a string maker. These departments had not become specialties, as now, and commercial economy did not enter into the building of the piano.

It was in 1850 that the partnership of Hazelton Brothers was formed by Frederick and Henry Hazelton. The former, who was an expert draughtsman, drew the first Hazelton square scale, as well as all the subsequent ones. The business prospered. Their piano was recognized for its artistic qualities, and an assured success was predicted from the first year's business. This business grew year by year, its growth being marked by its healthfulness. A grand was projected, its scale being drawn by Frederick Hazelton, and the piano finished. It was a success. Then came a concert grand piano, also a success.

Being of a progressive mind, Mr. Frederick Hazelton saw the merits of a piano constructed on the upright principle, and the Hazelton upright was built, he drawing the scale for it and watching every stage of its construction. Mr. Hazelton's method at work is worthy of imitation. He would critically examine every part of a finished instrument, and only perfect workmanship was permitted to pass. This he instilled into the mind of Mr. Samuel Hazelton, his nephew, now in charge of the business, in such a manner that the thoroughness of construction of the Hazelton piano of to-day is directly attributable to his teaching.

Since January 1, 1875, Mr. Frederick Hazelton has led a retired life, although he always took an interest in the Hazelton piano and was often in consultation with Mr. Samuel Hazelton, even up to two weeks ago, when he was taken ill with kidney trouble. An operation was performed, but during the healing process inflammation set in and death resulted last Sunday.

Mr. Hazelton's funeral will be held from his late residence, No. 39 East Sixty-seventh street, this morning at 10 o'clock. The interment will be private and will be in the Hazelton vault in Greenwood Cemetery.

Mr. Hazelton was a bachelor, and his house in Sixty-seventh street has been presided over by his widowed sister. He owned valuable property throughout New York city, including his late residence and the building occupied by Hazelton Brothers as a piano factory, and is variously estimated to have been worth from \$500,000 to \$1,000,000. Mr. Samuel Hazelton, his nephew, learned piano making under his instruction, and he has always been a favorite with him.

The Hazeltons.

There were four brothers in the last generation—Frederick, Charles, John and Henry Hazelton. Charles Hazelton, the father of Samuel, Charles and William, died many years ago. Henry Hazelton died April 30, 1892. Fred-

erick breathed his last May 26, 1895, thus leaving John Hazelton, who is not in the piano trade. The present generation, Samuel, Charles and William, with Mr. Samuel Hazelton's son Halsey, aged 20, and the widowed sister of the late Frederick Hazelton, complete the list of the Hazelton family now living. Mr. Samuel Hazelton is in charge of the business, is a capable piano manufacturer and a careful business man. The death of Frederick Hazelton will in no wise affect the concern as far as can be seen.

A CHICKERING CHANCE.

(See Boston Letter.)

Mr. C. C. Harvey has personally for a long time thought it would be an advantage to discontinue handling the Chickering piano, and thoroughly believes in transferring the retail business to the factory. In handling the Chickering piano the firm have been so badly handicapped that it has been discouraging. When they took the agency of the Chickering piano some years since they had a guarantee for four years. This contract expired two or three years ago and they have never been able to get a contract for its continuance for any length of time and were liable to have it withdrawn at a day's notice. They were also expected to advertise extensively and incur many other expenses.

Another trouble has been the rivalry and competition between the factory and the salesroom. They would work up a customer, who would then go up to the factory and buy there, a sale from which C. C. Harvey & Co. derived no advantage, unless it was a new piano.

The greatest grievance, however, they had to complain of was the persistent sale at auction of Chickering pianos by the factory. Every little while there would be a lot of 60 to 70 pianos, many of them nearly new, sent to public auction. Their competitors in trade could buy them at low prices, and their prospective customers could also buy them at one-third or one-half the usual price, thus preventing them from making sales, while their competitors would and could undersell them every time, and it is now so that when a customer comes to look for a Chickering piano they make the remark: "They think they will wait for the next auction sale and then buy one."

In addition to the expense of free carting, tuning, &c., for concert work, they have been assessed several hundred dollars a year for the maintenance of Chickering Hall.

They have the kindest feeling toward the Chickering & Sons piano, but think it will be much better for all to confine the sale to one place. When the new organization took place C. C. Harvey & Co. bought 200 shares, for which they paid \$20,000 cash; consequently they are peculiarly interested to some degree in the success of the corporation.

THE above statement has been given to our Boston correspondent by C. C. Harvey & Co., and as a matter of course represents their side of the question.

It is well known in the piano trade that Mr. C. H. W. Foster, who is the actual head of the corporation of Chickering & Sons, has succeeded in giving a great impetus to the business of the house, for the Chickering factory has not been so busy for years past as it is at present.

In making the change by placing the Boston retail department under the control of the company, Mr. Foster demonstrates that he agrees with the general and concurrent opinion that the original separation of the two departments brought about by his predecessors was a mistake. This mistake could not be remedied by him before he had made a complete

study of the subject, and in rectifying it he moved in the usual cautious and conservative manner that characterizes his business conduct.

Mr. Foster did the same thing in Chicago, where he also refused to be hurried, and he is doing the same thing at other points—that is, he is rectifying past errors.

AT the moment of closing our last form we learn that Mr. Melbourne Marks, now connected with the Hallet & Davis Piano Company, has been engaged as superintendent of the Everett Piano Company's factory, to succeed the late Col. Wm. Moore.

THE Style S Sterling piano is sent out by the Sterling Company with the modest assertion: "We endeavor to make this first class in every particular."

And it is, too, as good a piano as the Sterling Company has ever turned out, good as a musical instrument and good as a commercial article that catches the eye by the beauty of its outward appearance, and catches the ear with its tone, and catches the sense of touch with the delicacy of its action, and, best of all, catches the dollars of the purchasers, because it is sold at the right price.

M R. CHARLES H. PARSONS, of the Needham Piano and Organ Company, will sail for Europe June 19 on board the steamer Paris, of the American Line. Mr. Parsons goes over for pleasure primarily, although he will devote some attention to business as well. He proposes to make the Needham piano and the Needham organ more and more factors in the European trade.

Others to go shortly are Mr. Demoraist, agent of Thibouville-Lamy & Co. for the United States, on June 8, going to Paris. Mr. Wm. R. Gratz will also go on June 25. Many others will soon follow. The list is growing daily.

The Pride of Philadelphia.

THE fact that the Lester Piano Company has found it necessary to enlarge its plant to more than double its former size, and increase the output in proportion, in the face of the general business depression, argues well for the popularity of this very excellent instrument.

Philadelphia is certainly to be congratulated on being the centre of production of a piano that bids fair to attain as great renown the country over as any instrument yet produced. The Lester piano is already represented by leading dealers in nearly all the larger cities of the Union, and new and valuable connections are continually being formed.

Every Lester piano sold in another city becomes a creditable advertisement for Philadelphia, while every Lester piano sold in Philadelphia bears another happy home and just appreciation of Philadelphia enterprise.—The Manufacturer, Phila.

—Hirscher Brothers, Montgomery, Ala., are reported closed.

—Mr. R. A. Widenmann, of Strich & Zeidler, has gone West in the interest of his house.

—Fire recently caused \$800 damage to the Sommer Brothers piano factory in Peoria, Ill.

—Ludden & Bates have opened a branch store in Tallahassee, Fla.

Messrs. Abrams and Kann are in charge.

—J. O. Day, Marietta, Ohio, has sold his interest in the Stevens Organ Company to C. R. Stevens, general manager of that company.

The Wonderful WEBER Tone





CHICAGO OFFICE OF
THE MUSICAL COURIER. 226 Wabash avenue.
May 25, 1895.

MR. THOMAS SCANLAN, of the New England Piano Company, of Boston, was expected to have been in Chicago this week to attend the opening of the Conover Piano Company's new warerooms. He, however, did not put in an appearance, but we are informed that he may be in town next week.

Mr. C. H. W. Foster, of the Chickering concern of Boston, Mass., made a brief visit to this city the early part of the week, remaining here only one day. His principal object was to get an idea of the position which the Chickering piano is now occupying here. He is very well satisfied with the new warerooms, and feels assured of a good business being done here in consequence of the late move.

Mr. Geo. W. Tewksbury left the city Thursday evening last for a trip to the Pacific Coast. He will be gone about a month and one of his main objects will be to take in the Yosemite Valley.

Mr. C. H. O. Houghton and Mr. Samuel Winslow who might be called, barring a slight disparity in their ages, the two dromeos, are still making their headquarters at the Wellington Hotel here. They are both doing a good business and are both apparently well satisfied at the result of their efforts.

Mr. A. B. Smith, of Akron, Ohio, was one of our recent visitors.

Mr. F. W. Spencer, of San Francisco, Cal., who has been for many years an enthusiastic agent for the Conover piano, was also in the city and left a nice order with the Chicago Cottage Organ Company for his favorite instrument.

Mr. Platt P. Gibbs is devoting his entire time and attention to obtaining signatures to the early closing agreement. There is little doubt but that it will be carried into effect the same as it has for several years past, and that all the music stores will close at 1 o'clock during the months of June, July and August.

Messrs. Wm. Rohlfing & Sons, of Milwaukee, Wis., have taken the agency for the Mason & Hamlin organ.

Mr. O. W. Williams and Mr. S. S. Hockett, of the Hockett Brothers & Puntenney Company, of Cincinnati, Ohio, and Mr. W. W. Crocker, of the Freyer & Bradley Company, of Atlanta, Ga., were here attending the opening of the Conover Piano Company's new warerooms.

Mr. Calvin Whitney, of the A. B. Chase Company, of Norwalk, Ohio, was again in the city. Mr. Whitney reports a great improvement in business. He is greatly pleased at the representation which the Lyon, Potter & Co. house are giving the A. B. Chase piano. Four of these instruments were sold off the floor at retail on Thursday.

Mr. Chas. H. MacDonald is busy getting his new warerooms at 248 Wabash avenue in shape for business. The front will be made prominent by a coat of light-colored bronze. This building has been heretofore objected to on the ground that one would pass by without seeing it, which Mr. MacDonald says will not be the case when he is done with it. The offices will be on the first floor, which will give them a small wareroom in the rear of the office and the packing room at the back of that. The second floor will be

an unbroken wareroom. The premises are in very excellent shape and very little will need to be done, with the exception of decorating.

The Hallet & Davis Piano Company are rapidly getting their new warerooms into good shape. There is no question as to the suitableness of the location of this store. It is equal, if not superior, to any on Wabash avenue.

One cannot help being a little enthusiastic over the general appearance of the Conover Piano Company's new warerooms. We do not remember having seen a more attractive place anywhere. See article in this issue.

Mr. Leopold Heerwagen has just returned from Milwaukee, where he made a contract to supply a Farrand & Votey organ, to cost \$11,000, to the Pabst Theatre of that city.

Mr. George Bothner, Jr., of New York, is visiting the trade. Mr. Bothner reports that his father sails for Europe on June 6, on the steamer Havel. He goes for his health and will return in September.

Mr. James E. Healy goes East next week to attend the wedding ceremony of Mr. Ernest Knabe at Baltimore.

It is reported that Mr. N. Clintsman, of Duluth, Minn., has transferred all his assets to Messrs. W. J. Dyer & Brother, of St. Paul, Minn. It is thought that other creditors will be in the "consomé."

It is also reported that Mr. M. E. Aiken, of Little Rock, Ark., has confessed judgment for \$150, has been attached for \$390, and that the latter sum will more than cover all his assets.

Mr. Fred. Mayer of the home house of Otto Wissner, who has been in the city about a month, expects to leave for the East on Monday or Tuesday of next week.

Mr. P. T. Connolly is left in charge of the office here and the financial department.

Mr. Geo. Blumner, it is said, will have charge of the sales department. Mr. Blumner recently, and for some time, was connected with the Knabe concern at Charleston, S. C. Mr. T. J. Maguire, who was with Mr. Cross, will remain with the new concern here, and this at the present time is the working force.

A large number of musical instruments in a store on Milwaukee avenue was stolen recently by a number of Polish boys. The amount of goods appropriated by the young rogues was about \$1,000 worth, but a large portion of the goods has been recovered, and it is probable that the whole amount will be restored.

Mr. Otto Braumuller recently wrote to this office from Columbus, Ohio, that he has recovered from his severe attack of rheumatism and is again on the road. He thinks it will probably be several weeks before he returns to New York city.

Lyon & Healy have just published a catalogue of their rare old violins and instruments of that class. It is a very attractive pamphlet, and its contents will no doubt be far more attractive than the pamphlet itself to those who are interested in this class of instruments.

Mr. J. V. Steger, who is now East, was last heard from in Washington, D. C., and expects to be in Philadelphia by Sunday. Mr. Steger is reported to have done a very excellent business on the road and will probably remain away as long as he has such good success.

Mr. Rapp, who is in charge of the retail business here, represents a good business.

There is no doubt that the trade in this city at least, and probably elsewhere as well, is feeling the effects of the revival of trade. We hear from the different houses of their having done in the last few days more business than they had any expectations a few weeks ago of doing at this season of the year.

The Russell Piano Company's new factory has met with a little bit of a delay on account of their inability to obtain material; but by the time this paper reaches its subscribers the factory will undoubtedly be up as high as the second story. Mr. Russell reports a very fair business.

A new style of Chase Brothers pianos has made its appearance at the warerooms in this city. The rolling fall-board has been adopted, and some styles will contain a

swing desk consisting of the whole top front. This move indicates that this concern is alive to the exigencies of the occasion, and with their elegant location and magnificently striking warerooms they should, and probably will, do a very large business in this city. Mr. M. J. Chase is still in the South.

The Schaff Brothers Company has recently produced a new scale piano, to which must be attributed very refined qualities. They have also made some new styles of cases, some of them containing very expensive hand carved panels. This company is feeling the effects of the revival of trade, and Mr. Geo. T. Link is no longer a pessimist on business matters.

Mr. A. J. Brooks, of the Sterling Company, of Derby, Conn., is reported to have recently taken a very large order for Sterling pianos from the B. Dreher & Sons Company, of Cleveland, Ohio. The exact number of pianos is given as sixty-six.

It may be interesting for the trade to know, in view of the fact that there was a recent strike at the Kimball factory, that everything is lovely at the present time and that more instruments are being produced than ever, and that without friction.

Mr. E. S. Conway leaves for a trip to the Pacific Coast to-morrow evening, simply for fun. That is what he says, but no one believes him. He has never been known to go off on a trip without doing business. With him business is included in the word fun.

Among the recent changes of personnel must now be added that of Mr. W. E. Dean, who goes from the Manufacturers Piano Company to the new concern the Hallet & Davis Piano Company.

Mr. Dean has been a very successful traveler for all the different houses with which he has been connected. Each change has been a voluntary action on his part and always to his advantage from a financial view point. He was with Estey & Camp from 1886 to October 1890; then with the W. W. Kimball Company for one year, since which time up to the present he was a faithful and trusted employé of the Manufacturers Piano Company.

Mr. Dean has made a record which he may well be proud of. His present territory will consist of Illinois and Wisconsin, and his initial trip has already been taken.

Mr. Clem Crawford, of South Bend, Ind., is in the city to-day. Mr. Crawford is said to be the best salesman in Northern Indiana. He might be called the "Hoosier hustler," which would not be at all an inappropriate title for him.

Some new developments in his business will be spoken of in a future issue.

Mr. John S. Taylor, of the National Piano Company, of Oregon, Ill., is in the city. He states that the concern will begin with about seventy-five men and turn out from fifteen to twenty pianos a week in the beginning.

Mr. Rudolph Dolge, of Messrs. Alfred Dolge & Son, New York, spent several days visiting the trade of the city.

Mr. Holly, of Messrs. Holly & Blaine, of Elyria, Ohio; Mr. C. A. House, of Wheeling, W. Va., and Mr. Chas. B. Hawkins, representing the Bell Organ and Piano Company, of Guelph, Canada, were all visitors this week.

Mr. H. H. Denison, of Elgin, Ill., is a frequent visitor to the city and was in town again to-day. He says business in his neighborhood was pretty fair up to the time of the frost, but that people are temporarily a little backward about buying. The probabilities are that they are more scared than hurt, as it does not appear now that the crops have been severely injured by frost, with the exception of fruit.

The new warerooms of the Manufacturers Piano Company are among the handsomest in the city of Chicago. The company carries a large stock of Weber pianos, which includes a large number of new style grands, and are perceiving a great increase in their business in consequence of their improved conditions.

Business is certainly very much better in this city. All agree upon this one point, and we think that all are looking forward to a large trade in the fall. In the meantime a conservative amount of business is expected.

\$100 •••

RETAIL.

WAREROOMS:

1199 Broadway, New York.

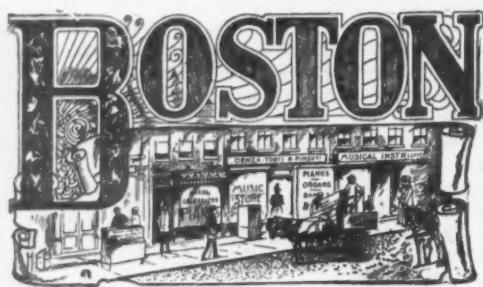
Self-Playing Piano
ATTACHMENT

FITTED TO

ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St, cor. 9th Ave. and 14th St.



BOSTON OFFICE OF THE MUSICAL COURIER,
17 Beacon street, May 25, 1895.

BUSINESS is rather quiet just now, but everyone feels that it is only the usual spring falling off and may not last for many more days.

New England Piano Company.

Mr. McLaughlin was just starting for Salem to attend the funeral of General Cogswell on Friday morning, but took time to say that the summer renting season had now opened, and business was going with a rush, that in fact that morning the entire force had been on a keen jump, there had been so much to do.

Mr. Dinsmore has gone away on a short trip, a regular annual one that he takes, accompanied by a beautiful new fishing rod, and now everyone at the new warerooms is looking for some fine trout when he returns.

Emerson.

The Emerson Piano Company is continually receiving letters of inquiry from new dealers about its pianos. Mr. Powers remains in town during the summer, but takes a vacation usually in September.

Chickering & Sons.

Chickering & Sons are about to open a retail wareroom at their factory, the necessary alterations being now well under way. The room to be used is the factory wareroom, which as originally built had a very high ceiling. Some time ago, however, this room was divided into two stories. This flooring has now been removed and the room changed back to its original height. When completed and decorated it will be used as stated above for the retail wareroom. Many questions of detail and the final arrangements with C. C. Harvey & Co. as to when the down town representation will cease are still unsettled.

The business of Chickering & Sons continues to show great improvement over last year.

Mason & Hamlin Company.

Mason & Hamlin received this week an order for one of their celebrated large three manual, pedal base organs, price \$2,000, from the American College for Girls in Constantinople, Turkey.

The Pope Manufacturing Company, of Hartford, Conn., is now mailing 100,000 circulars, offering a \$900 Mason & Hamlin piano as a prize to the winner of any twenty-five mile road race in the United States during the summer season. In addition to this, the former house is advertising the fact extensively in all the bicycle journals and the sporting columns of the daily press, besides through its 3,500 agents distributed over the United States. This is a splendid advertisement.

The Mason & Hamlin instruments have again been selected and will be exclusively used at the Chautauqua Assemblies during the coming season, as usual.

Mr. Martinus Sieveking, the Holland pianist, appeared with the Boston Festival Orchestra this week at Columbus and Toledo, Ohio. His success was tremendous, having to respond to repeated encores. It was remarked by his audiences that his efforts were ably seconded by the superb Mason & Hamlin grand which he used.

Mr. John C. Manning, who appeared Wednesday evening last at the Concord Festival, and also on Thursday and Friday afternoons at the Manchester Festival, using the Mason & Hamlin improved grand, was also most favorably received, being several times recalled.

Mason & Hamlin have during the past week made extensive shipments to Holland.

Vose & Sons.

Business in both the wholesale and retail departments has been good the past week.

Mr. Willard A. Vose is expected to return from his extensive western trip in about a fortnight.

Merrill Piano Company.

"Wholesale good, retail quiet."

Hallet & Davis Company.

Their retail business this week has been fine. They have a very handsome oak case piano in the window with carved panels, the design being oak leaves and acorns. It is an artistic piece of work and it was not surprising to hear that the piano was sold within a few hours of its being placed on exhibition.

The wholesale orders are coming in much better this week.

* * *

Mr. Chandler W. Smith has just sold a Gildemeester & Kroeger grand to the Central Congregational Church of Newtonville. This church, which has just been finished at a cost of \$100,000, will be dedicated next week.

* * *

Next Saturday, June 1, the majority of the retail warerooms will begin the usual summer early closing, the hour for ceasing business varying from 12 to 1 o'clock.

* * *

Mr. E. A. Green, of Lynn, Mass., well known as a dealer, will soon begin the manufacture of pianos, his son being connected with him in the business. Mr. Ash, of Boston, has been consulted as to the scale and will probably furnish it.

* * *

Arthur Maxfield, of Providence, R. I., formerly a music teacher, but who has latterly been selling pianos, will remove to a larger store on Westminster street.

* * *

In Town.

Mr. Samuel Kayzer, Chicago, Ill.

Obadiah Snow, Provincetown.

J. Q. A. Brackett, Massachusetts.

Mr. Johnson, Halifax.

Mr. Anthony Stankowitch, New York.

Dr. Lothrop, Dover, N. H.

C. A. Pitman, Haverhill, Mass.

Where Some of Them Spend the Summer.

Mr. C. C. Briggs, Sr., and Mr. C. C. Briggs, Jr., have cottages at Point Allerton, a short distance down the bay, where they will move about the first of June and remain until September 1. The distance is short and they come in to town every day.

Mr. F. D. Irish takes his vacation in August, when he expects to go to the woods up in Canada somewhere.

Mr. E. W. Furbush has no regular time for his vacation, but goes when the others are at home, and then it is sometimes to the mountains and sometimes to the seashore.

Mr. P. H. Powers goes in September to the Maine lakes for a month's fishing.

Mr. Fred Powers, whose vacation comes in August, usually goes to the mountains.

Mr. George H. Chickering spends his summers in Milton, at his country seat.

Mr. C. H. W. Foster goes to Marblehead Neck for the summer, coming up to town three or four times a week.

Mr. George G. Endicott may arrange to pass the summer at Hull or some of the watering places near Boston.

Mr. E. N. Kimball takes his vacation usually in August, but has not arranged for this year.

Mr. E. N. Kimball, Jr., always spends the month of August in the Adirondacks.

Mr. E. P. Mason and Mr. H. L. Mason will spend the summer in Milton, leaving town about June 1.

Mr. Willard A. Vose goes to Poland Springs for the month of July.

Mr. Burbick takes his vacation in September.

Mr. Gibson, of Ivers & Pond, goes to his cottage in Maine for the hottest months.

Mr. Farley, of Ivers & Pond, has a cottage at Horse Neck Beach, Mass., where he goes for the month of July.

Mr. S. A. Gould will go to his cottage at Rockland, Me., during July and August.

Mr. J. N. Merrill usually takes a trip to England during the summer, and probably will do so this year.

"THUMP BOXES"

Is the name applied by the musical papers of New York to the so-called Pianos that are now offered at prices ranging from \$75 to \$125. The appellation is not elegant, but it has the merit of being expressive, and is, as a matter of description, correct. They are—taken as a whole—a deceptive abomination and a disgrace to those who manufacture them. They are a still greater disgrace to those dealers who sell them to purchasers who are not sufficiently conversant with their character to correctly estimate the superlative degree of inefficiency that they represent.

They are, with delusive appearance and description, used to appeal to the pockets of the poor and the prejudices of the ignorant. Paradoxical as it may appear, none but the rich can—as a matter of fact—afford to buy them; for he who buys one of them must be prepared to buy another in a few months, and this the man of moderate means cannot afford to do. Money spent for these instruments—if we dignify them by that name—is thrown away irretrievably. If one has money to throw away, or give away, or "burn," he might better give it to a deserving charity where some worthy person might derive benefit therefrom.

To the poor man who contemplates the purchase of a "Thump Box," we volunteer the well-remembered advice to the man about to marry: "Don't!"

If a Piano of low price is desired, it is far better to buy a used Piano of a reliable manufacturer. As representatives for the sale of the STEINWAY PIANO, we receive in exchange the best of other instruments. We have Upright, Square and Grand Pianos by STEINWAY, CHICKERING, DECKER, WEBER, &c.—Pianos that were good in the beginning, are good yet, and will be good for many years to come. Some of them may be bought at ridiculously low prices and all are worth more than the prices asked, which range from \$75 to \$300, and easy terms may be had if desired. There is no excuse for buying "Thump Boxes" when reliable instruments can be purchased at such prices. In new Pianos we have more than 100 STEINWAYS—the acknowledged standard Pianos of the world—and another hundred of BRADBURY, HALLET & DAVIS, WEBSTER and other Pianos that may be relied upon to do exactly what we say they will and as we say they will. Misrepresentation, either in respect to our own Pianos or those of others, is not permitted under any circumstances in our establishment, and full information is freely given in so far as we are conversant with facts.

Pianos rented, removed, exchanged, packed, stored and shipped. Artistic tuning by our corps of STEINWAY tuners—the most expert in the city—at usual prices.

Pianos that have not been tuned since last Fall or early Winter should be tuned again before the hot summer months, whether they seem to require it or not. The slight cost is money well invested.

N. STETSON & CO.,

1416—Chestnut Street—1418

Philadelphia, Pa.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LXXXIV.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

CLEVELAND, Ohio, May 17, 1895.
Mr. Chas. Austin Bates, care Musical Courier, Union Square, West, New York City:

DEAR SIR—In THE MUSICAL COURIER of the 15th inst. you have copied an advertisement of ours which has recently appeared in the Cleveland daily papers. You express a desire to know the result of this advertisement to our business. In reply to your request we beg to advise you that the pianos advertised have all been sold at the prices at which they were quoted.

With kind regards, respectfully yours, A. D. COE.

I am glad Mr. Coe responded so promptly to my request and am also glad to know my judgment of his advertisement was indorsed by the results. This is one more thing tending to confirm my belief that the piano business is susceptible to pretty much the same business rules as are correct in other businesses.

Mr. VanWickle, of Washington, D. C., has sent me a little advertising novelty which he has been distributing. Mr. VanWickle does some particularly good advertising, of which this is not an example.

Advertising novelties seldom pay. I doubt if they pay one time in 100, and I should think that the piano business was the last business in the world to make use of them. As novelties go, this one has a narrow escape from being good. It is a little thermometer mounted on a piece of cardboard furnished with an eyelet by which it may be hung up. The trouble with it is that the tube and bulb are not stationary on the card, while the degree marks are. The indicated temperature may be 100° and then if the card is jarred a little bit the tube drops down; the indicated temperature will be 70° without the slightest change in the atmosphere. In short, there is no way of telling whether the thermometer is correct within 25° or not.

I am afraid if people judge a business by its advertising that this little scheme will not make a good impression for the Bradbury piano. Newspaper space, booklets and circulars are the best things to advertise pianos with.

Several months ago Mr. VanWickle started a scheme that seemed to have a great deal of merit. I do not know whether it actually paid or not. It was the distribution of little savings banks. The suggestion was made that by occasionally depositing a few cents in this bank that a piano could be paid for. That looked like a good thing. I do not at present recall any other novelty scheme which possesses any merit at all.

Mr. R. F. Langford, of Ottawa, Canada, has sent me a couple of advertisements and folders advertising the Karn Piano. One of the advertisements is good. It starts out very well, and as one of a series would be first rate. It doesn't tell enough about the piano and should be followed or preceded by an advertisement that tells more.

When You Buy

A PIANO

Leave prejudice and preference at home.
Seek the best value for your money.

GO SLOW,

INVESTIGATE.

See the KARN,

And thus avoid after regrets.

WAREROOMS, 52 BANK ST.

R. F. LANGFORD,

Manager.

In one of the circulars there is an unfortunate break. There is a picture of a spider web with the proverbial spider and fly, and below it this:

"Will you walk into my parlor?"
Said the spider to the fly.
"I've the prettiest Karn piano
That ever you did spy."

As I remember it, the fly was not considered wise for stepping into the parlor. Now, there may be people just mean enough to follow out the simile to the bitter end, which would be unfortunate for Mr. Langford.

Once in a while somebody resents the criticisms which I make in the very friendliest sort of spirit. Being misunderstood is one of the unpleasant things in this "vale of tears," but to make up for it I have many letters similar to this one:

C. L. GORHAM & CO., DEALERS IN
FINE PIANOS, ORGANS OF STANDARD MAKE.
WORCESTER, Mass., April 27, 1895.

Chas Austin Bates, Esq., New York City:
MY DEAR SIR—I accept, as you will note, your valued suggestion of putting in original prices as well as present prices. With thanks, believe me, Yours faithfully, CHARLES A. WILLIAMS.

I am always glad when I find that I have been of real assistance. I want this department to be practically helpful. I am glad to know when it is so.

—Daniel S. Marsh, New London, Conn., is having a large addition built to his store.

—The Hintermeister organ factory at Oil City, Pa., was damaged \$3,000 by fire on May 13.

—Blake & Maxson, dealers in Westerly, R. I., will soon open a branch in Watch Hill, R. I.

—The first general meeting of the Featherston Piano Company, Limited, Montreal, Que., was held at the office of the company May 9. The following were elected as directors: Messrs. L. W. Crannell, J. W. Dugdale, Geo. F. Johnston, C. A. Martel and A. M. Featherston. The directors met and elected the following officers: President, A. M. Featherston; manager, J. W. Dugdale; secretary, C. A. Martel; superintendent, L. W. Cran...

Another Director Chosen

AT a recent meeting of the directors of the Frick Piano Case Company, Athol, Mass., F. P. Carruth was chosen director in place of J. B. Farley, who was elected at the annual meeting in March, but declined to serve. Andrew Baker was chosen director in place of Geo. E. Monroe, who declined to serve longer.

Parisian Philanthropy.

[From the London Edition of *The Musical Courier* of June 1.]

AMONG the philanthropies of this refined and generous country, where people take time enough to see that other people are also human beings, stands out brightly the treatment of their workmen by the piano house of Pleyel, Wolff & Co., in Paris.

No one knows better than I the amount of effort made in New York by churches and societies in the name of charity, which is like picking refuse out of the mouth of a stream. There is, however, another plane of well doing that belongs to our rich millionaires and heads of companies, by the right of justice, and which is like preventing refuse from being thrown into the stream at its source.

That is, the duty of employers to their collaborators, to those who form hands for their heads, who perform their part in the structure of the universe just as fully, just as capably and many times much more conscientiously than themselves, and who, moreover, have been the means whereby they have built up their colossal fortunes.

In the house above indicated the workman is not a thing, an unknown and unidentified factor that receives a salary and passes. Brought up by the care and under the eye of the company, the body of workmen form with their chiefs an actual family, united in an intelligent and artistic collaboration, which assures them not only certain daily bread, but a pension for the latter days and the care, advancement and education of their children.

Connected with their piano factory is a school which boys enter from five to eight years of age and girls from five to twelve. On receiving a certificate of primary scholarship the boys become apprentices. Notice is taken of first aptitudes, after which through a three years' course they are allowed to follow that for which they have most talent and where, consequently, they are sure of most success. From being skilled and intelligent workmen they become skilled and intelligent specialists.

A co-operative society also exists. Founded by the house it is now self-supporting and administered directly by workmen, who are members. There is a savings bank which pays interest, and a special one for apprentices, in which the company deposits every year a sum equal to that deposited by the apprentices. In case of sickness the workman draws so much a day, with doctor and medicine free until recovery. If maimed in the interest of the company, the house pays so much a day as a gift in addition to the salary. If a man needs to borrow a certain sum, he does not have to pay interest; he simply reimburses the company from time to time.

After thirty years' service, the Pleyel workman receives a liberal pension, on which if he wishes he can retire from active service. If, on the other hand, he prefers to continue, he can do so at the regular salary of his department. In fact, of forty-three pensioners of the house at present, twenty-six are in active service. There is a library of 3,000 books, which may be taken into the homes and read. An archers' association, an association for mutual assistance and a fine military band are organized under the direction

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT,
CHICAGO.

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

of M. Leroux, a chevalier of the Légion d'Honneur, which has already won musical distinction.

And France recognizes a benevolent spirit like this on the part of its citizens. At the Universal Exposition in 1889, in token of their efforts for the amelioration of labor conditions, the State accorded to the house of Pleyel, Wolff & Co. the gold medal in the section of Social Economy.

This is as things should be; the great wonder is that there is not more of it.

In this connection must be remembered the French philanthropist M. Jules Faivre, the retired piano manufacturer, who commenced life in his father's factory and at the close of his apprenticeship went to Mexico, thence to New Orleans, where he made what he calls "a modest little

fortune," which he is now dispensing with wise and liberal hand, not in senseless charity but as encouragement in well-being, as reward for faithful service in musical workmanship. Last November was given in THE MUSICAL COURIER an account of the Paris prize fund created by him and which is but one feature of his extended benevolence, and by which medals and liberal sums of money

List of Legitimate Piano Manufacturers in the United States.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

APOLLO PIANO CO.
MANUFACTURERS OF
FINE PIANOS
IN 5 AND 7½ OCTAVES.
ADDRESS FOR PRICES & CATALOGUE
APOLLO PIANO CO., BLOOMSBURY, N.J.

BALDWIN PIANO—Manufactured by the Baldwin Piano Company, Cincinnati, Ohio.

BAUER PIANOS.
STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,
Warehouses: 226 & 228 Wabash Ave.,
Factory: 500, 502, 504 & 506 Clybourn Ave.,
CHICAGO.

BEHR BROS. & CO. PIANOS.

Warehouses and Factory, 292-298 11th Ave. and 550 West 29th St.,

NEW YORK.

THE BLASIUS PIANO CO.
(INCORPORATED.)

CAPITAL, - - ONE MILLION DOLLARS.
WOODBURY, N. J.

BOARDMAN & GRAY—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

BRADBURY—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

BRAMBACH—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

BRIGGS—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

A. B. CHASE—Manufactured by A. B. Chase Company, Norwalk, Ohio.

CHASE BROTHERS—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

CHICKERING—Manufactured by Chickering & Sons, Boston. (See advertisement.)

CONOVER—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

"CROWN"—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

DECKER BROTHERS—Manufactured by Decker Brothers, New York.

ELLINGTON PIANO—Manufactured by the Ellington Piano Company, Cincinnati, Ohio.

EMERSON—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

ESTEY—Manufactured by Estey Piano Company, New York.

J. & C. FISCHER—Manufactured by J. & C. Fischer, New York. (See advertisement.)

THE ELEGANT
Grid PIANOS & HARPS.
FACTORIES: SAGINAW, MICH.
NEW CATALOGUE JUST ISSUED.

ADDRESS **FRANK H. ERD**
FOSTER PIANOS.

MANUFACTURED BY
FOSTER & CO.,
ROCHESTER, N. Y.

GILDEMEESTER & KROEGER—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

HALLET & DAVIS—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

GRAND AND UPRIGHT

GRANDEUR PIANOS.

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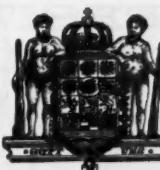
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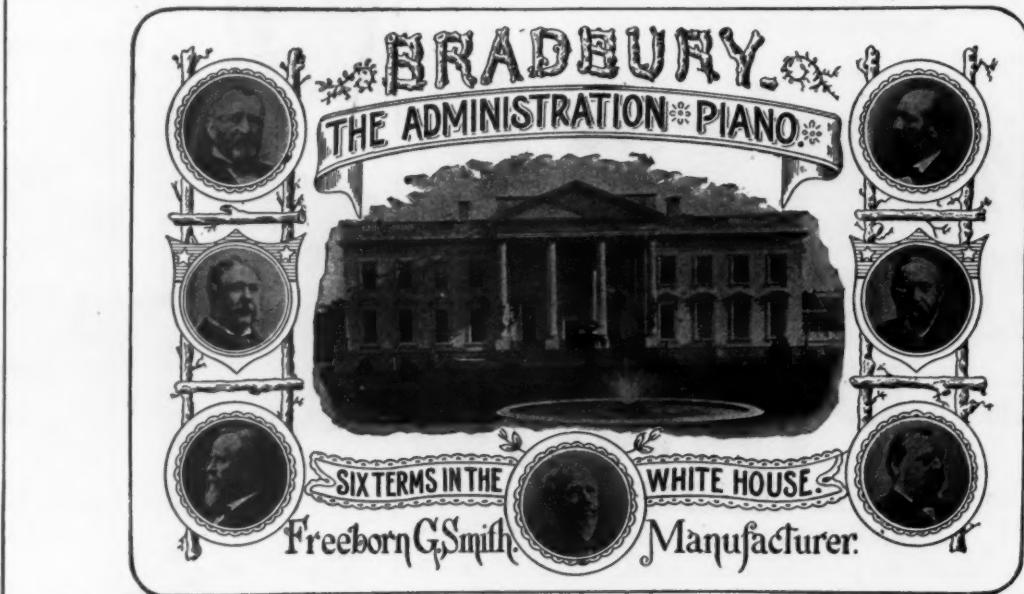
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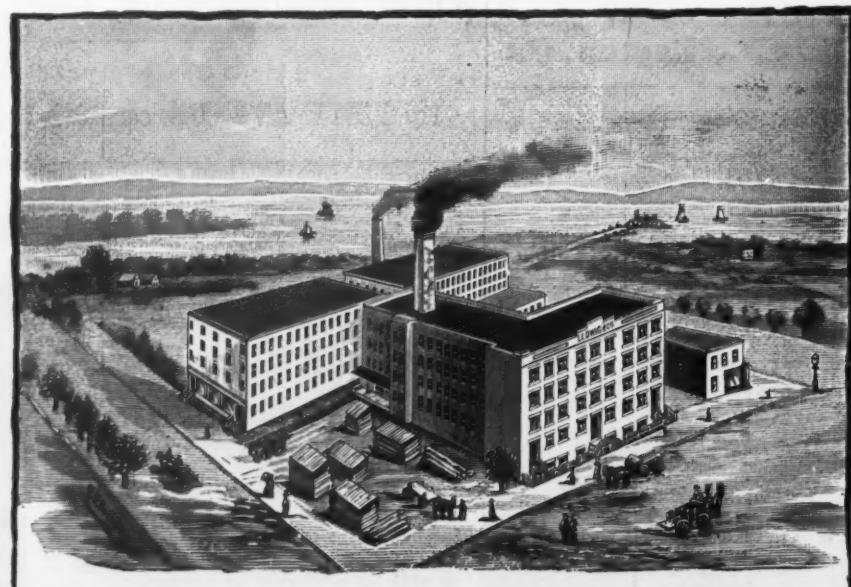
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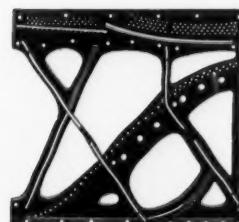
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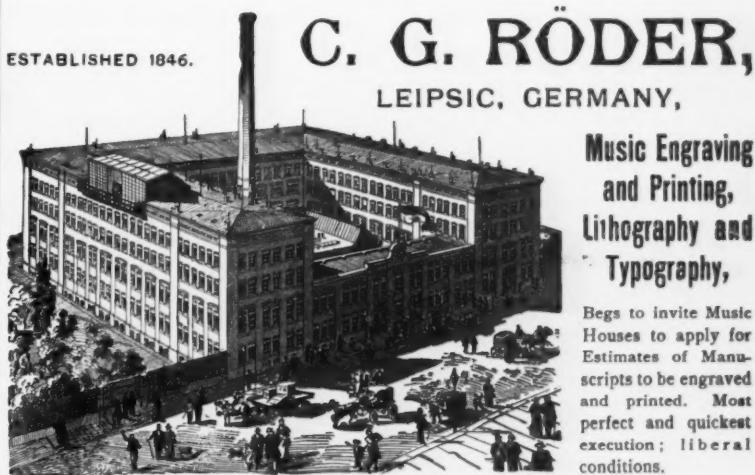
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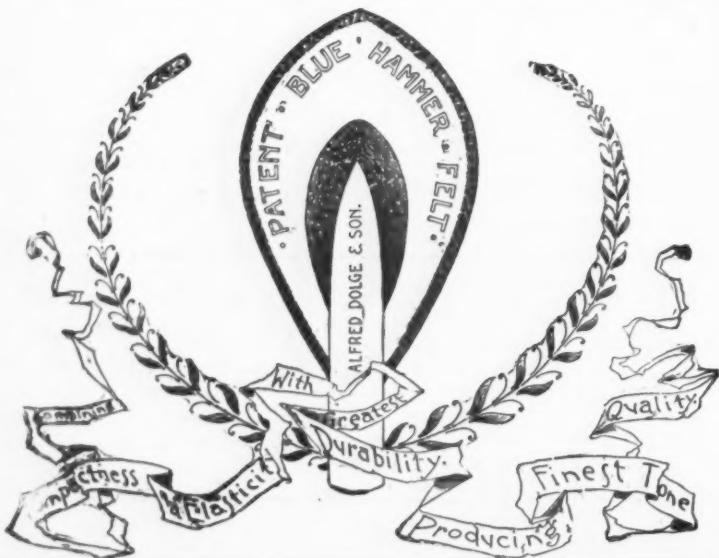
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